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COVER ILLUSTRATION BY
ROLF ARMSTRONG
(1889 – 1960)
Cover for *Photoplay*, December 1921
Photo courtesy of Illustration House, NY

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From the Editor...

In the last issue, I announced the publication of *The Golden Age: Masterworks from the Golden Age of Illustration*. The book was produced in a limited edition of only 1000 copies, and is now sold out. If you didn't snag one, I'm sorry you missed it. The response to the book was extremely positive—so much so that I immediately decided to produce a Volume Two, which was supported by a successful Kickstarter campaign. (A special "thank you" to everyone who backed the book! I couldn't do any of this without you.) As I'm writing these words in June 2015, the book has been printed and is being bound and prepared for shipment now.

As I was assembling this issue, I decided that perhaps I should go ahead and make Volume Three at the same time. If I ship both books together, I'll save a bundle on postage. So that's what I've decided to do! In mid-August, both *The Golden Age* Volume Two and Volume Three will begin shipping concurrently.

If you have no idea what I'm talking about, let me fill you in... Each book consists of full-page, full-color reproductions of original artworks drawn from the history of the illustration field, 1880 to 1960. Each book stands alone, so even if you missed the first volume, each of the subsequent volumes contain a completely different mix of artists and artwork. Each book is 224 pages, and features the work of over 150 artists. Every page is a full-page illustration, photographed directly from the original artwork. These books represent some of the greatest works created during the Golden Age of illustration, and present examples by almost every major illustrator working during the period. You're almost certain to discover many new artists you've never heard of in each collection, and the reproduction quality is stunning. You may order the books through the mail directly, or from my website. Look for an advertisement on page 57 of this issue.

Thanks again for your support of The Illustrated Press!

Daniel Zimmer, Publisher

the illustrated gallery

We take great pride in announcing the addition of these truly exceptional new works to our extensive collection of American illustrated art. They richly embody all the aesthetic and historical values to be found in this popular and sought after genre.

Andrew Loomis (1892-1959)

The Dionne Quintuplets, Palmolive Advertisement
Oil on Canvas, 40" x 44"
Signed Lower Right

William Andrew Loomis was born in Syracuse, New York and grew up in Zanesville, Ohio.

At 19, Loomis studtied at the Arts Students League of New York under George Bridgman and Frank Vincent DuMond. Four years later, he taught in Chicago at the art organization of Daniel Frey while also attending classes at the Chicago Art Institute.

In 1917, Loomis enlisted in the Army and served for 20 months. He returned to Chicago where he worked for a few different advertising studios before opening his own studio as a free-lance artist. Loomis had a long career in both editorial and advertising illustration. Countless art students benefited from his several art books on techniques, including *Fun With a Pencil*, *Drawing for All It's Worth*, and *Creative Illustration*, each published by The Viking Press.

Loomis taught at the American Academy of Art in Chicago, and was inducted into the Society of Illustrators' Hall of Fame in 1999. Still today, long after his death, Loomis' realistic style continues to influence contemporary artists.

Tiny Tawker, May
Ford Ad
Oil on Board, 23" x 28.5"
Signed Lower Right

Sears Christmas Catalog Cover, 1927/1928
Oil on Board, 18" Diameter
Signed Lower Right

410 Commerce Dr., Fort Washington, PA 19034
Holly Berman, President — Email: holly@illustratedgallery.com
(267) 992-7166

Tiny Tawker, September
Ford Ad
Oil on Board, 23" x 28.5"
Signed Lower Right

The Wedding
Look magazine, 1940s
Oil on Canvas,
56" x 28"
Signed Lower Right

Man in his Shop
Oil on Canvas, 27" x 24"
Signed Lower Right

Tiny Tawker, October
Ford Ad
Oil on Board, 23" x 28.5"
Signed Lower Right

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Original cover illustration for *Photoplay*, December 1921. Pastel on board, 18.5" x 12". Photo courtesy of Illustration House, NY

Rolf Armstrong, c. 1940s. Photo courtesy of Grapefruit Moon Gallery, MN

The Art of Rolf Armstrong

by Daniel Zimmer

During his life, Rolf Armstrong was one of the highest paid and most famous artists in America. Dubbed the "father of the calendar girl" by the *New York Times*, Armstrong produced work for a wide range of clients over more than four decades—magazine covers, war recruitment posters, advertising art, and much more. His primary output was made during the years between 1907 and 1959, and during this time it is estimated that he produced over 500 works. Over 200 of these were magazine covers, produced for publications such as *Photoplay*, *Screenland*, *Motion Picture Classics*, *Radio Digest*, *Metropolitan*, and *College Humor*. As one of calendar publisher Brown & Bigelow's star performers, he created over 185 calendar pictures from 1925 to 1959. He made at least 60 illustrations for advertising clients, and produced over 30 unpublished portraits. He worked in many mediums, as equally facile with oil paints as he was with pastels, and ranks as one of the most popular and successful "glamour girl" artists of all time, rubbing elbows in history with such illustrators as Howard Chandler Christy, and Charles Dana Gibson.

THE EARLY YEARS

Rolf Armstrong's parents were Richard Armstrong, born in Canada in 1940, and Harriet Scott, from St. Clair Michigan, seven years his junior. Their union would produce four children: William (born 1866); a daughter, Chula (born 1867); and Paul (born 1869.) John Scott Armstrong (later known as Rolf) was born much later in 1889, when his mother Harriet was 42 years old, and when his father's business career was in full swing.

Rolf's father Richard Armstrong was a sailor. Having moved to Michigan with his family at 13, he was soon sailing the Great Lakes, and at 17 he shipped out to sea. For five years he sailed on the frigate *Powhatan* and other ships, visiting China, Japan, Peru, and Europe. He sailed twice around Cape Horn, and crossed the Atlantic 14 times. After his marriage, he settled his family in Bay City, a port town with a thriving lumber industry located on the lower Saginaw River. It was here that he purchased his first lake vessel in 1870. The period was a time of prosperity for the city, and Richard's business grew. In 1881, he conceived and commissioned the first fire tug boat ever used on the Great Lakes, later reported to be the first in the world, to solve the ever-present threat of fire to the waterside lumber industry. In 1882, he built a simple but spacious home for his family, and also commissioned the construction of a passenger steamer he christened *Handy Boy*. Over the next several years he would add more ships to his burgeoning fleet: *Plow Boy*, *Post Boy*, and *Newsboy*. By the end of the 1880s he was calling his firm the Boy Line and Fire Boat Company, and in April 1889 he not only added a new fire tug to his holdings, named *Geyser*, but also a fourth child—John Scott "Rolf" Armstrong.

The *Bay City Tribune* reported two days later, "Armstrong has gone into the boy line. It is a model for the first offering, and tips the scales at fourteen pounds."

The next few years would prove to be challenging ones for the Armstrong family, as the stock market panic of 1893 led to a serious depression. The Saginaw Valley lumber industry, already in decline due to the depletion of the local lumber supply, could no longer compete with mills further north, so many companies began to crumble. While young Rolf could scarcely understand events of the day, his older siblings realized that they would have to seek careers outside of the floundering family business, so most of them moved away to greener pastures. His sister Chula married a draftsman and eventually moved to Portland, Oregon. His brother Paul moved to Chicago, becoming a sports writer for the *Record-Herald*, and later one of the most successful playwrights in Manhattan. His brother William left his wife and young son Robert at home to seek gold in the Canadian Yukon gold rush.

Fortunately for Rolf, William's son Robert was only two years younger than he was, and he lived on the same street. Even though the two were uncle and nephew, their relationship was more like two cousins, or even brothers, and they developed a lasting bond.

Rolf would later recall his time in Bay City as a pleasant one, and boating with his father on the Great Lakes instilled a lifelong love of sailboats and sailing. It was also during these early years that at the age of seven, Rolf fell from an apple tree and permanently damaged his left arm. It's hard to say how much this would affect his future destiny, but it seems that Rolf was originally left handed. From this point on, he would have to do everything with his right.

By 1899, Richard Armstrong's business and health were both in serious decline. A stroke and high blood pressure left him unable to work, and the bank foreclosed on his house. Now confined to a wheelchair, Richard moved his family to Detroit to be closer to relatives. Rolf was 14 when Richard passed away in 1903, at the age of 63.

With nothing binding him to Michigan, Rolf's brother William moved his wife and son to Seattle, to be closer to his mining interests in Alaska. Rolf and his mother Harriet soon followed in 1904. Rolf described the effect the city had on him:

> "Seattle, a wide open frontier town at that time, was the jumping off place to the South Seas, the Orient, and Alaska. As a kid I used to sketch around the waterfront. A sailing vessel would warp in, having pushed off from some remote Asiatic port six months previously. The chattering of those half-naked Malay sailers with the rubies in their ears—the gaudy crowd of red light chiselers waiting for them at the dock—these all made a picturesque pageant that will never again exist!"

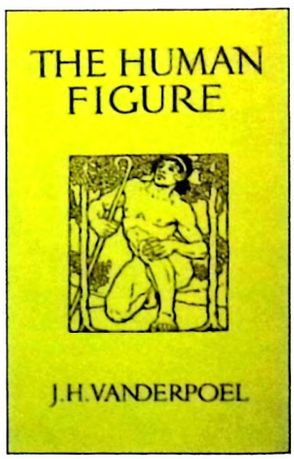
Once in Seattle, Rolf seemed to lose interest in school, and while he finished the eighth grade, he soon took a job as a clerk for an ocean steamship agent on the docks at Puget Sound. He also took up boxing, and won a regional championship.

ART SCHOOL DAYS

By 1907, Rolf was ready to try his hand at becoming an artist, so he enrolled at the School of the Art Institute of Chicago. Having little money, he moved in with fellow art students Bob Levett, Bill York, and Thomas Hart Benton (who would become a muralist and painter of international renown.) The four shared a one-room upstairs apartment furnished only with a couch, one single and one double bed. As the shortest of the group, Benton got the couch. York had the single bed. Armstrong shared the double bed with Levitt. Being near the school, the apartment soon became a popular hangout with the students, hosting numerous card games and parties.

Armstrong began his training by studying with Matilda Vanderpoel, the wife of the head of the drawing department, John H. Vanderpoel. He also studied life drawing with Antonin Sterba and Allen Philbrick, as well as watercolor painting with Frederick Oswald. As most classes met only one to three weeks each month, there was ample time for extracurricular activities, and many of the students played sports for fun and to earn extra money. At over six feet tall, Rolf was powerfully built and athletic, and he would remain fit for the rest of his life. He taught baseball and boxing, while Benton played semiprofessional football at $5 per game. They often hung out at a boxing gym where young prizefighters trained, and reportedly Armstrong once received a severe beating in a sparring match with an aspiring light heavyweight. Benton attributed this defeat to Rolf's overconfidence in his abilities.

John. H. Vanderpoel



The Human Figure by Vanderpoel

In his second year at art school, and for the rest of his days at the Institute, Armstrong studied drawing extensively with John H. Vanderpoel. He often referred to Vanderpoel as one of his most important instructors, and would occasionally give copies of Vanderpoel's book *The Human Figure* to his own promising students. For his part, Vanderpoel took interest in Armstrong's progress, and at the end of each three-week course a student show was held to award honorable mentions to the students who had produced works of merit. Rolf would receive nine such awards from Vanderpoel, as well as three awards from other instructors.

In his fourth year at the Institute, Armstrong took classes from Louis Betts, a prominent portraitist who specialized in wealthy socialites and their families. His influence may have encouraged Rolf's interest in glamour, and certainly in making money from his work.

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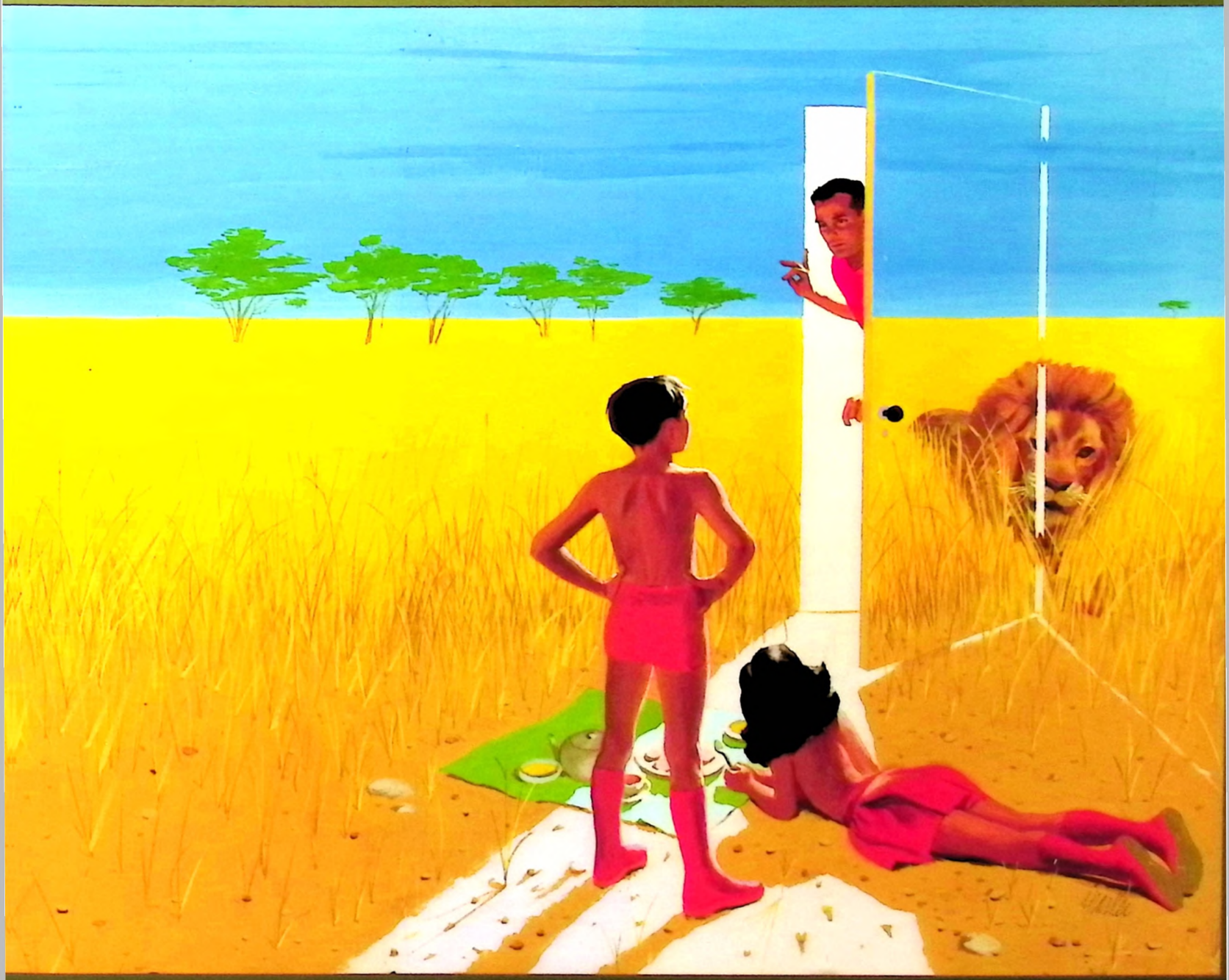

Al Parker (1906-1985)
Gouache on hardboard, 17 x 25.75"
for "The World the Children Made" aka "The Veldt" by Ray Bradbury,
Saturday Evening Post, September 23, 1950
(detail)

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Judge, January 27, 1912

Puck, November 21, 1914

Metropolitan, January 1919

NEW YORK

In 1911, Armstrong finished school and moved to New York. Upon his arrival, he moved into the Lincoln Arcade building (now the location of Lincoln Center) at Broadway and 66th Streets. It was a shabby location, reportedly infested with bedbugs, cockroaches, and rats, but it was also filled with other aspiring artists, and was the home of the Henri School of Art. Years later, Rolf would note the influence of the charismatic Robert Henri on his work, though the two shared largely divergent philosophies of art. While Henri disdained commercial art, and the superficiality of "beauty" for its own sake, he was a champion of American art during a time when most artists still looked to Europe for inspiration. Armstrong considered financial success to be an indicator of artistic merit, and certainly his main concern upon landing in the city was finding work and earning a living.

The first clients to reward Armstrong's talents were the humor magazines *Judge* and *Puck*. The January 27, 1912 issue of *Judge* featured one of Rolf's first published covers, a portrait of a young woman titled *The Live Wire*, which featured a facsimile telegram as a caption: "Mr. Sammy Slow, Millionaire Trust Co., Pittsburgh, PA.: Sorry. Cannot accept dinner invitation. Married your dad this a.m. Dolly Dooem." An advertisement on the title page announced the availability of the artwork as a full color "artist's proof" for a mere 25 cents. The print sold out in two days. A second edition was soon produced, and over a year later the print was still being offered for sale, along side of Armstrong's second cover, *Good for What Ails You*. It was a promising start for a young man just six months out of art school.

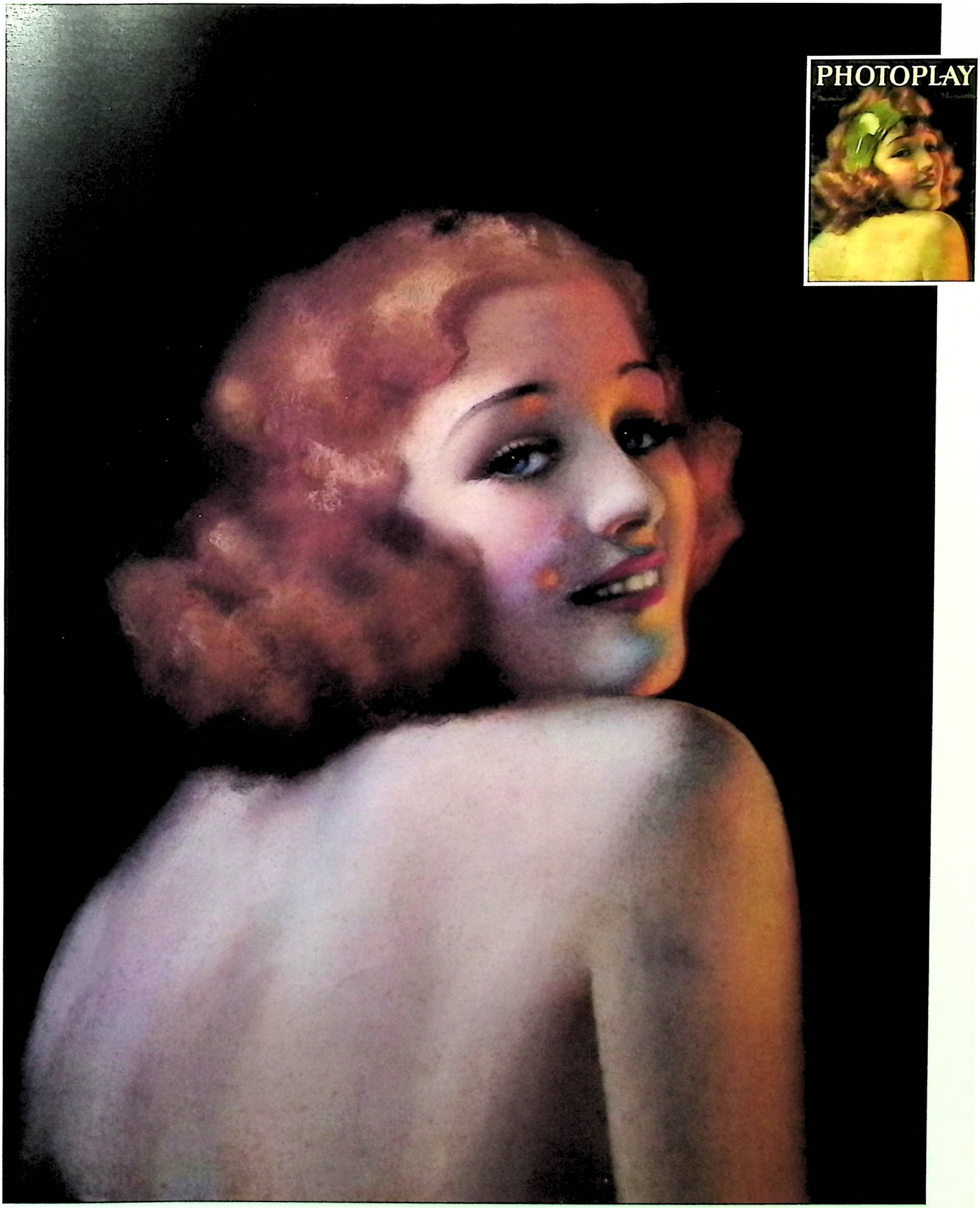
YOUR Country Needs You—
JOIN THE NAVY!
America's First Line of Action
BE ONE OF THE LEADERS IN YOUR COMMUNITY BY ENLISTING TODAY!
United States Recruiting Station
Navy League of the United States

Navy Recruitment Poster, 1917 (self-portrait)

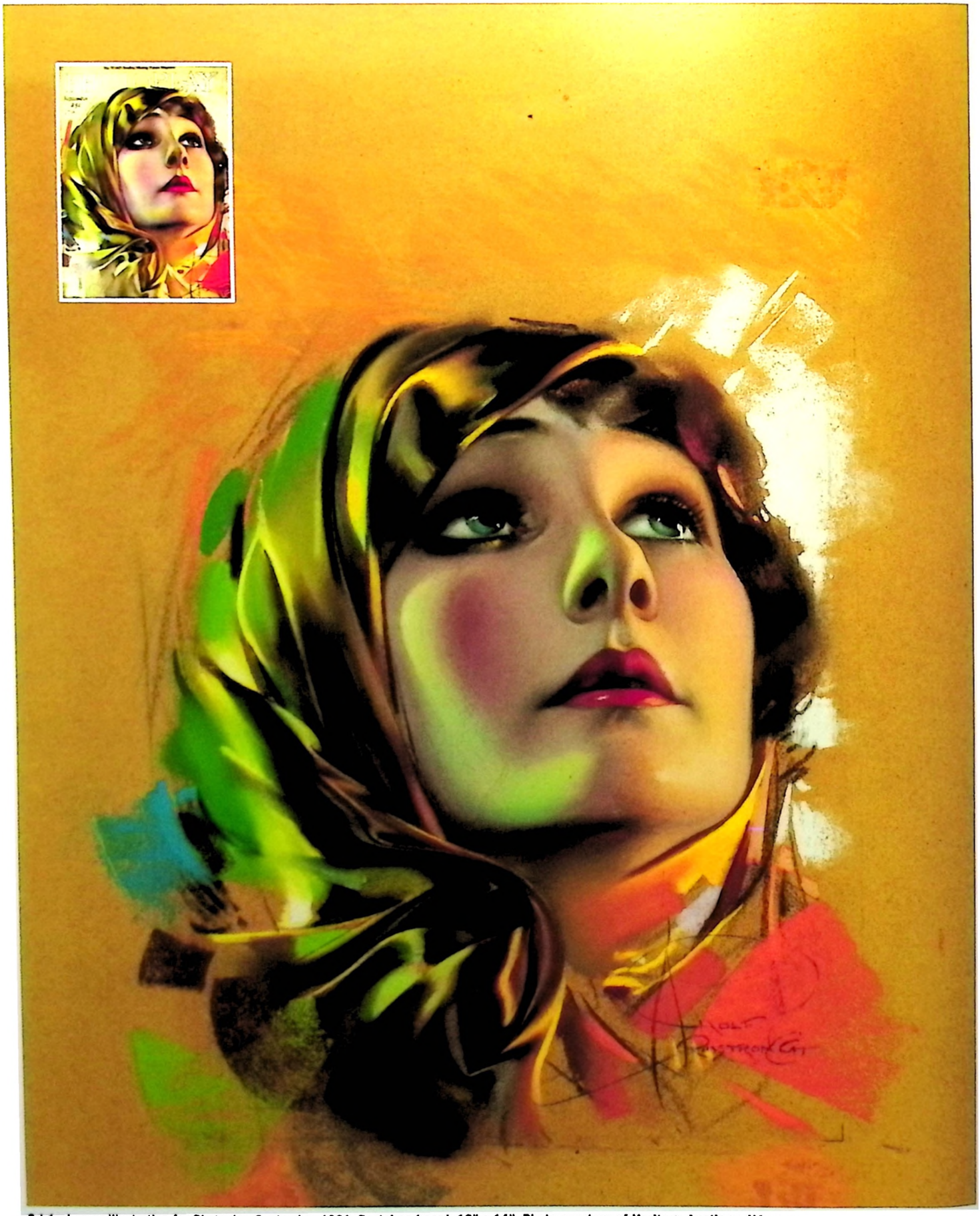
During the next few years, Armstrong struggled to devote himself to an art career full time. He supplemented his income by working a variety of jobs, including postal worker and boxing instructor. He also modeled for Howard Chandler Christy, which almost certainly had an affect on his career. By 1914, he was prosperous enough to leave the rat-infested Arcade building behind, and he moved into a larger studio in Greenwich Village. Despite his struggles, Rolf continued to work and did meet with some success. He produced 11 covers for *Puck* magazine, and several more for other general circulation publications. In September 1915, the editors of *American Magazine* announced the forthcoming publication of a new novel, to be illustrated with a full color cover by James Montgomery Flagg. But when that October issue was released, the cover was by Rolf Armstrong instead. This was followed by four more covers for *American Magazine* from 1916 to 1917, as well as several covers for *Metropolitan Magazine* from 1918 to 1920 (many of these covers were later published on sheet music.)

At the start of WWI in 1917, Rolf was called up for duty, but his deformed left arm made him ineligible for service. He was so relieved he threw a party. Though he could not serve in active duty, Armstrong contributed to the war effort in other ways, producing a number of recruitment posters (one of which was a self-portrait, which also appeared as the cover of *Every Week* magazine, May 1916.) He also took a job at the Port Jefferson Shipyard on Long Island.

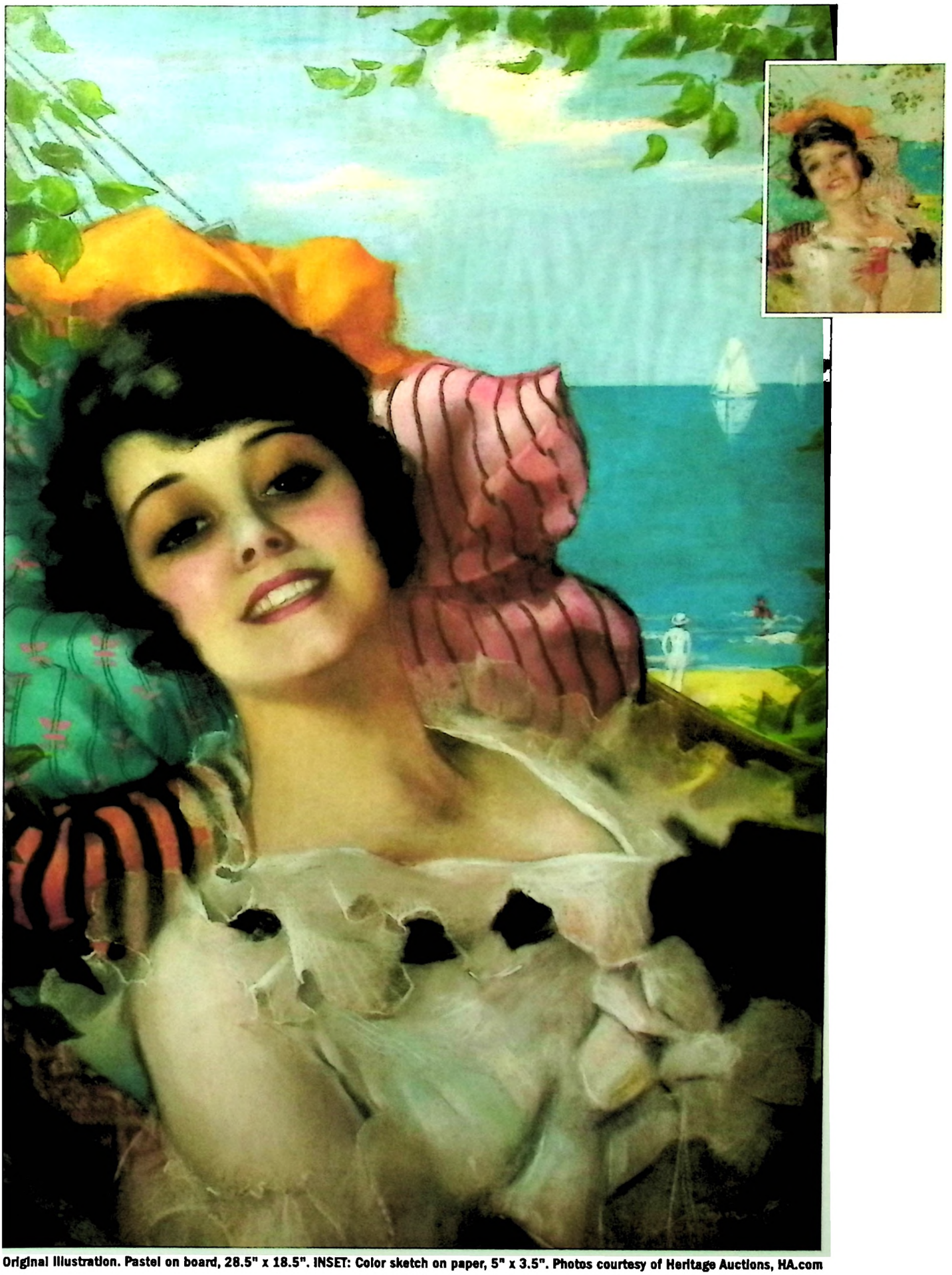
At some point during these years in New York, Rolf met an attractive and talented woman named Claire Louise Frisbie. The only child of a real estate broker from Douglaston Park, Long



Original cover illustration for *Photoplay*, December 1919 (revised). Pastel on board. Photo courtesy of Illustration House, NY



Original cover illustration for *Photoplay*, September 1921. Pastel on board, 18" x 14". Photo courtesy of Heritage Auctions, HA.com

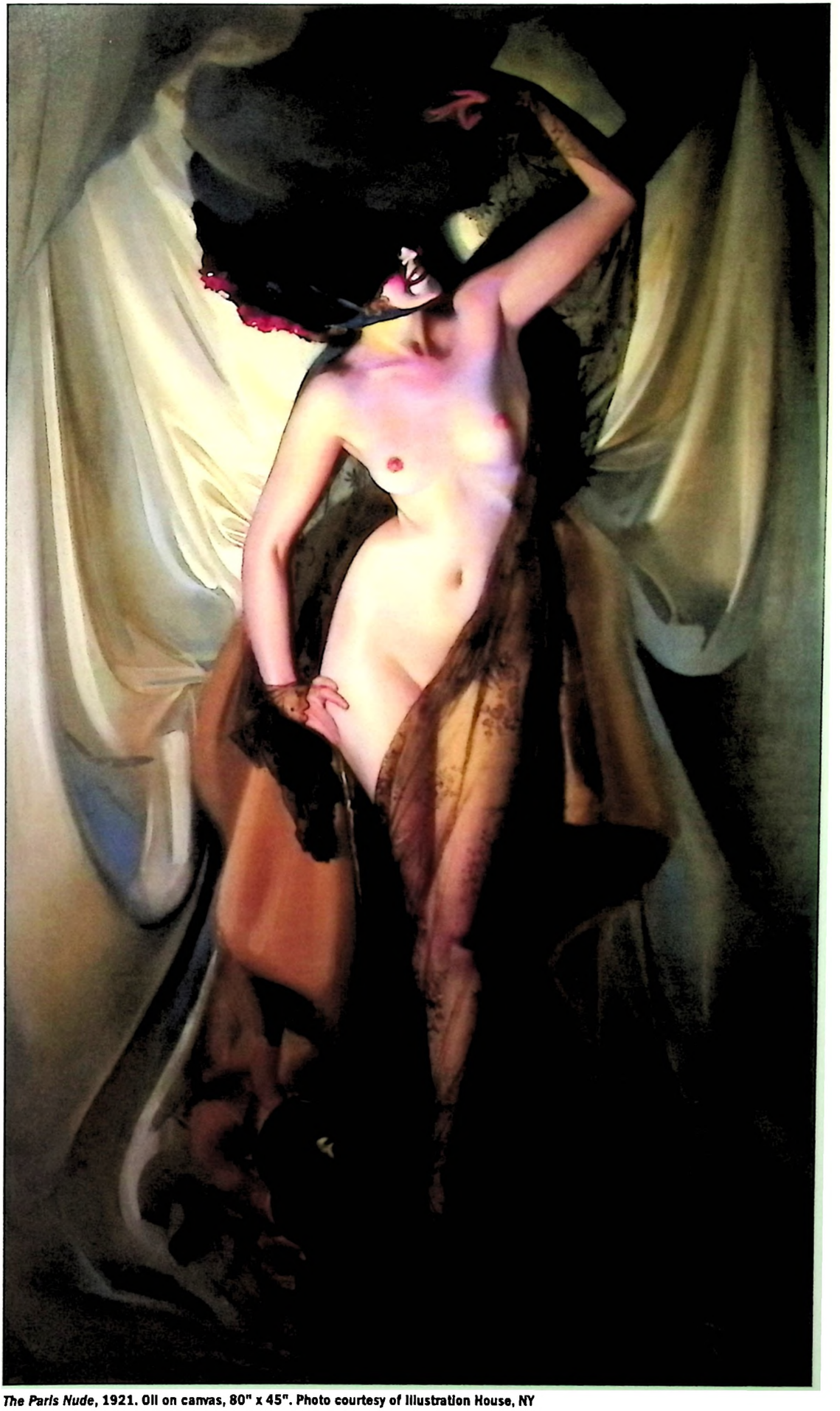


Original illustration. Pastel on board, 28.5" x 18.5". INSET: Color sketch on paper, 5" x 3.5". Photos courtesy of Heritage Auctions, HA.com

Original cover illustration for *Screenland*, July 1924 (revised). Pastel on board, 13" diameter. Photo courtesy of Heritage Auctions, HA.com

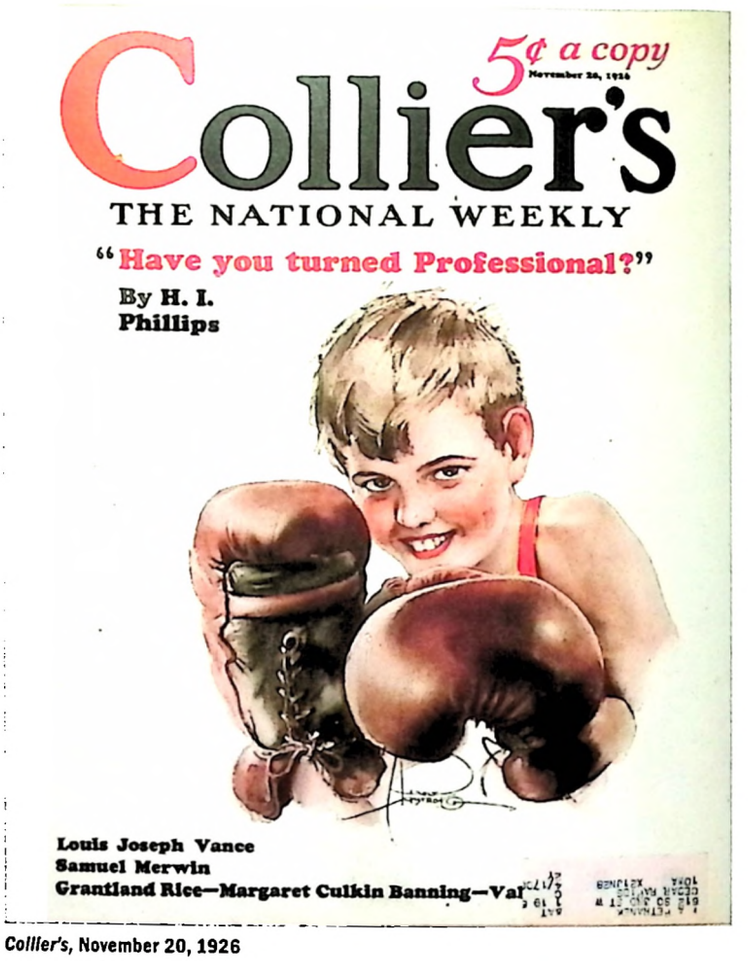
Island, Louise was four years younger than Armstrong, and had been an actress in one of brother Paul Armstrong's plays. As Paul died of a heart ailment in 1915 (at the young age of only 47) the couple must have been introduced at some point prior to this date, and waited a few years until getting married in November of 1919. If they had been waiting for Rolf to achieve greater financial stability, their wish came true during this year when he landed his first major contract with *Photoplay* magazine. His first cover appeared in December 1919, and he signed a two-year contract with the magazine, producing all of their covers for 1920 and 1921. The covers featured all of the most notable stars of the silent film era, including Norma Talmadge and Mary Pickford, as well as those from the earliest "talkies"—Lillian Gish and Marion Davies. In 1920, the magazine even ran a featurette on their dashing new artist, "The Man Who Paints the Covers." It is interesting to note that the article mentions Rolf was the brother of Paul Armstrong, "one of America's most successful playwrights."

During 1921, Rolf and Louise took some time off and traveled to Europe for the better part of a year, dividing most of their time between Paris and the south of France. One of Armstrong's most powerful works was produced during this period, an unpublished oil painting known only as *The Paris Nude*. The painting is special for many reasons, particularly as it is one of his largest works (80 x 45 inches), one of his few surviving oil paintings (only six are known to exist), and



***The Paris Nude*, 1921. Oil on canvas, 80" x 45". Photo courtesy of Illustration House, NY**

The Saturday Evening Post, April 7, 1923



Collier's, November 20, 1926

surprisingly one of his only nudes. The picture may have remained unpublished as it is possible the painting is a portrait of his wife Louise.

Upon their return from Europe, the couple moved into a new apartment/studio on Washington Square. Despite the long break, Armstrong was soon back to work, and his art again began appearing regularly on magazine covers in early 1923. It was at this time that Rolf truly "arrived" as a professional illustrator—he produced his first cover for the *Saturday Evening Post*. The cover was painted in oil, and was published on April 7, 1923. The image featured a portrait of a cowboy, posed by one of Rolf's close friends from the Art Institute, Ross Santee. His second (and surprisingly last cover) for the *Post* was published on June 16, 1923. As the *Post* covers during these years were not printed in full color, and would not be until 1926, it's possible that Rolf's work wasn't a good fit. The *Post* also tended to feature subjects that didn't appeal to him. They rarely produced covers featuring glamorous women. Despite this, the fact that he had done covers for the *Post* carried a lot of weight with the other publishers. It certainly would have helped to raise his rates.

Screenland magazine, one of *Photoplay*'s competitors, announced an upcoming series of covers by Armstrong with the tag line, "whose pastel portraits are regularly seen on the front covers of the *Saturday Evening Post* and other periodicals." They even created a new cover design to frame the images, "so that his work will stand out, unmarred by lettering or editorial announcements. This will permit the many admirers of the artist's work to clip the covers and save them. They will constitute the most perfect, full color art studies of present day picture celebrities that it is possible to obtain." The series of 12 covers brought Armstrong an entirely new level of recognition. Like *Photoplay* before, *Screenland* also published a featurette on "The Man Who Makes the Covers." Once again, the story focused as much on the artist's good looks and physique as his artwork.

Cleopatra calendar print, 1926

In 1924, Rolf sold the rights to his second major oil painting, a large 7 x 5 foot work entitled *Cleopatra*, to Brown and Bigelow Calendar Company. The calendar was distributed in 1926. It is unknown whether the painting was specifically commissioned by B&B, but Armstrong had previously licensed work to the company in 1919. His earliest known calendar work was published in 1915 by a much smaller company, Sterling-Smythe Co. of Chicago.

For *Cleopatra*, Armstrong made the surprising decision to base his rendering on a blonde model, believed to be Brita Juvet, a Norwegian beauty who posed for many of his

The Enchantress. Original illustration for a calendar print. Oil on canas, 80" x 60". Photo courtesy of Heritage Auctions, HA.com

Original cover illustration for *College Humor*, March 1929. Pastel on board, 27" x 37". Image courtesy of Heritage Auctions, HA.com

paintings throughout the 1920s. According to *College Humor* magazine (July 1925), Brita was a protégé of Florenz Ziegfeld, and was known as "the prettiest blonde model in New York." The calendar must have been a success, as B&B published four more of Rolf's monumental oil paintings—*The Enchantress* (1927), *Arabian Nights* (1928), *Carmen* (1929), and *Song of India* (1931.)

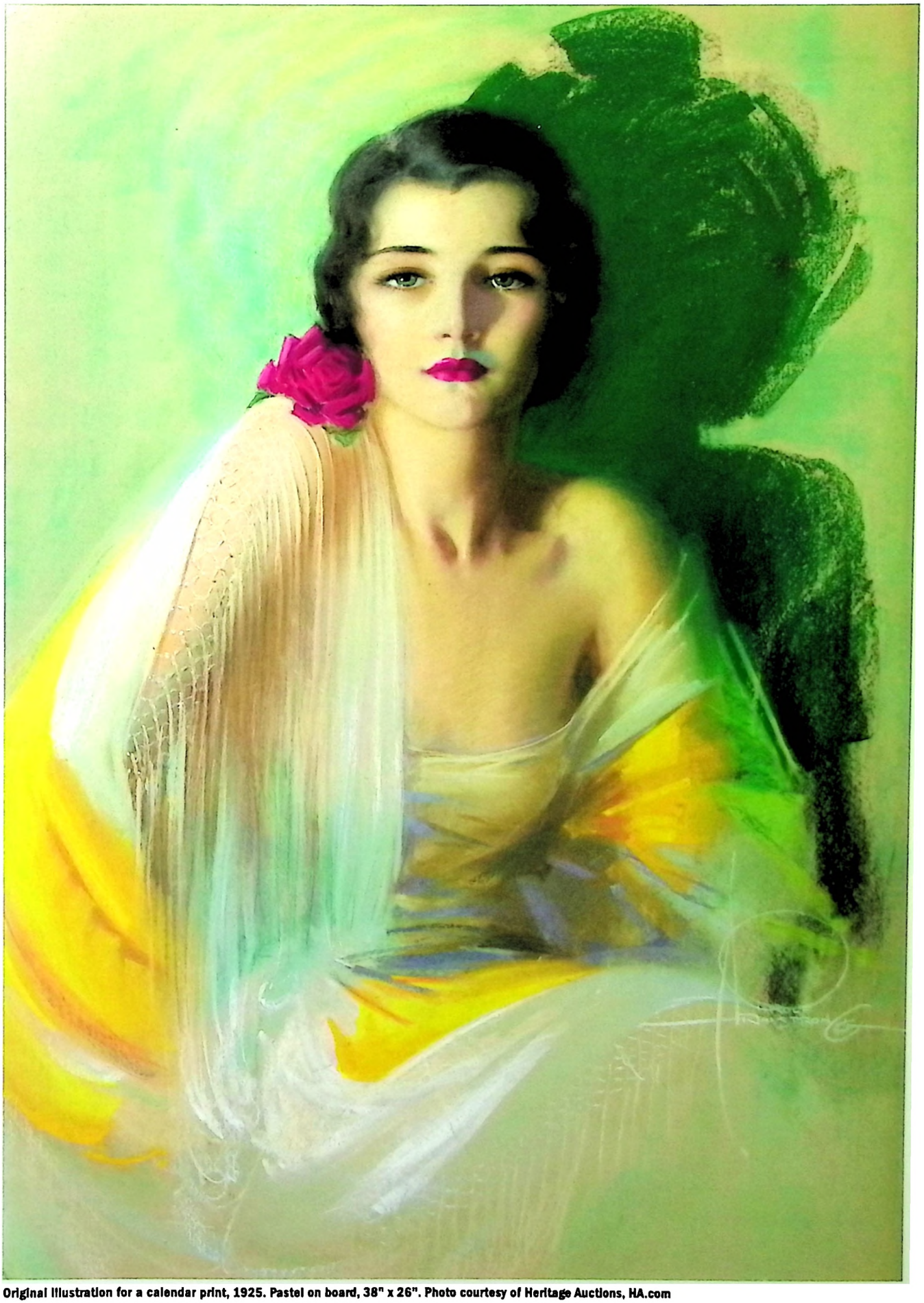
By 1924, the publication *College Humor* had grown into a sophisticated monthly, adorned with beautiful full-color covers. Publisher H.N. Swanson decided that Rolf Armstrong's glamorous women were perfect for his magazine, and for the next eight years Rolf would produce eight to ten paintings per year, eventually creating over 60 covers. (Most of which were also released as calendar prints.) At it's peak, *College Humor* achieved a circulation of 800,000 copies per month, rivaling *Cosmopolitan*.

A DREAM HOME IN BAYSIDE

As his contract with the magazine commenced, Rolf moved his studio to the Beaux Arts Building at 80 West 40th Street, and he and Louise moved to Douglaston Park, Long Island. Now a prosperous artist, and near the water again, Armstrong joined the Bayside Yacht Club and purchased a plot of land on Little Neck Bay in nearby Bayside to build his dream home. When construction of the house began in 1928, he and Louise moved into an apartment in Bayside while Rolf rented a studio above a storefront nearby. It was here that most of his *College Humor* covers were created.

In 1931, after three years of construction, Rolf's dream home was complete. The artist himself considered it to be his greatest work of art. Based upon Mediterranean designs, the house featured extensive use of stone, and the interior was intentionally rustic, with weathered wooden beams and large stone fireplaces. The west end of the house held Rolf's studio, a spacious 25 x 40 foot space with a large half-circular window overlooking the bay. The first floor also featured a dining room, living room, kitchen, and maid's quarters. Upstairs were two bedrooms, and even the three-car garage included a guest house with it's own entrance.

The house sat on an acre of land, with a creek flowing into the bay which Armstrong dammed up to create an inlet for his boats. By 1931, he had amassed eight sailboats, all of which he piloted at one time or another. The largest craft was *Amourette*, a 40 foot Sonder boat that Armstrong used to entertain guests. His favorite boat was *Mannequin*, an 18-foot decked canoe built from his own design that he raced in many events. His crowing glory was winning the American Decked Sailing Canoe Championship twice, in 1932 and 1934, held off Sugar



Original illustration for a calendar print, 1925. Pastel on board, 38" x 26". Photo courtesy of Heritage Auctions, HA.com

Girl with Roses. Original illustration for a calendar print. 1928. Pastel on paper, 26" x 19.25". Photo courtesy of Heritage Auctions, HA.com

Original cover illustration for *College Humor*, July 1931. Pastel on board. Photo courtesy of Illustration House, NY

Original advertising illustration for Old Gold Cigarettes. Pastel on board, 41" x 31.5". Photo courtesy of Heritage Auctions, HA.com

Island in the Thousand Islands region of the St. Lawrence River, on the boundary between Canada and the United States.

In addition to boats, Armstrong also developed a passion for exotic cars, and owned an early Renault, a Benz Blitzen, a Isotta Fraschini, a Stutz Bearcat, and a Duesenberg roadster.

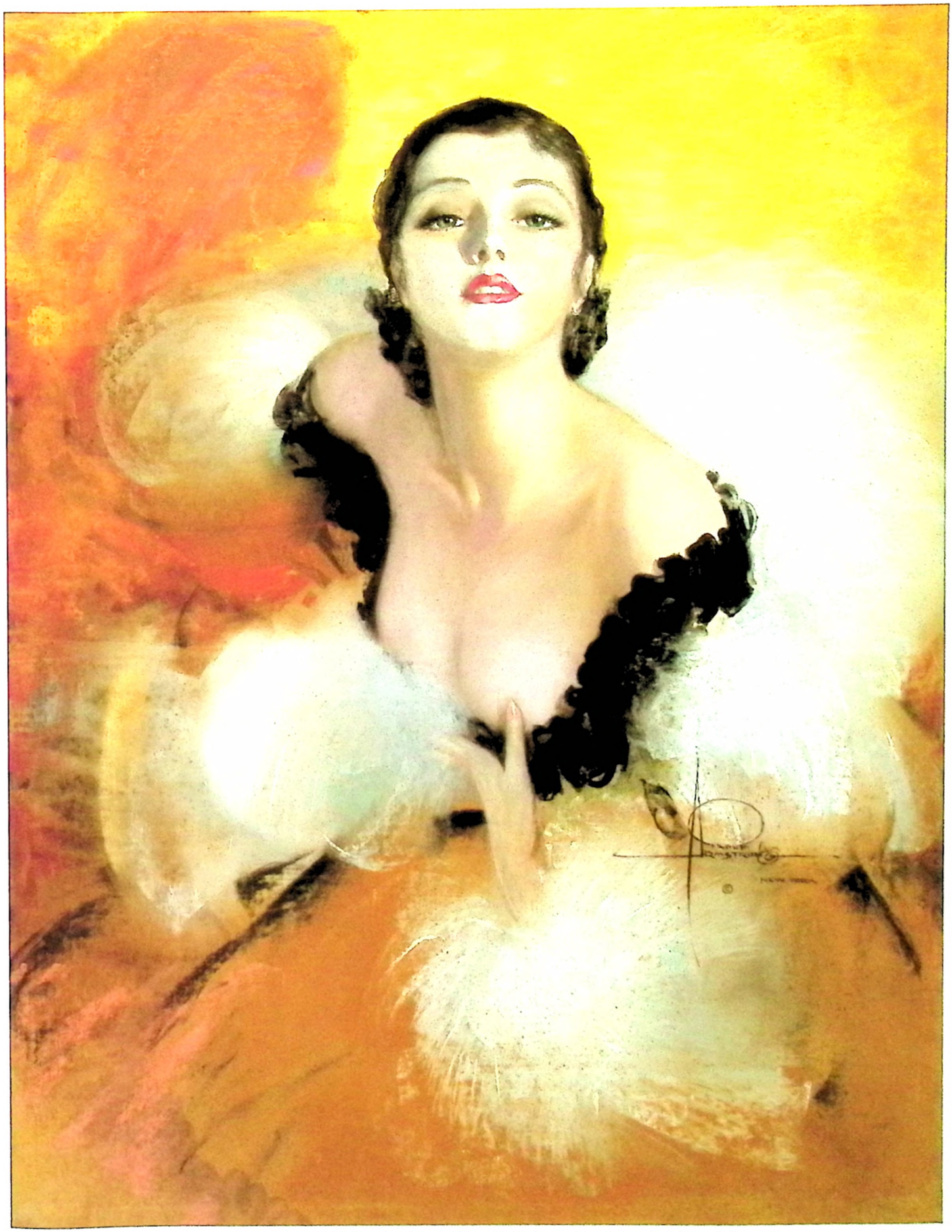
Once they had settled in their new home, the Armstrongs would regularly entertain guests from the local community—Rolf's friends from the world of sailing, and even a few of Hollywood's biggest stars, such as Rudy Vallee and James Cagney. Rolf and Louise made no particular effort to socialize with the rich and famous, as they preferred the company of a few intimate friends to maintaining a large circle of acquaintances. They favored informal gatherings rather than complicated social affairs. Rolf was a natural storyteller with a flair for the dramatic, dressing theatrically in the style of a French artist, and sporting either a beret or a sailor's cap as a daily affectation. He was also gifted with perfect pitch, and had taught himself to play piano, guitar, and ukulele by ear. Louise was similarly theatrical, having been an actress on stage, and from all accounts she was an engaging and unpretentious conversationalist.

Ad for Orange Kist, c. 1930s

The years of the depression seemed to have little effect on the Armstrongs, and indeed this was possibly Rolf's most prosperous period. But things were changing. In July of 1932, H.N. Swanson left *College Humor* to become a movie producer. Rolf produced four more covers for the magazine, and then suddenly it was over. Styles were evolving, and the new editor decided on a change in direction. After 65 covers for the magazine, Rolf was out.

Despite this, Armstrong continued to produce work for other publications, and for advertising. He produced five covers for *University Magazine* in 1933, and several covers for *Modern Screen* in 1934. Many of his existing images were retooled for advertising, appearing in ads for Palmolive Soap, Orange Kist, Savage Lipstick, Squibb Talc, Gainsborough Hair Net, Tudor Plate Silverware, and Adler-i-ka laxatives. He also produced original calendar paintings for Nehi Beverages from 1930 to '36, and in 1938. In 1936, the failing *College Humor* even invited him back to produce three more covers. The publication would be dead by 1940, published by another company, with the color covers replaced with tawdry black and white pin-up photos.

Rosalie. Original illustration for a calendar print, 1935. Pastel on board, 60" x 40". Photo courtesy of Illustration House, NY



Original cover illustration for *College Humor*, March 1936. Pastel on board, 60" x 40". Photo courtesy of Grapefruit Moon Gallery, MN

Original cover illustration for *College Humor*, January 1931. Pastel on board, 60" x 40". Photo courtesy of Illustration House, NY

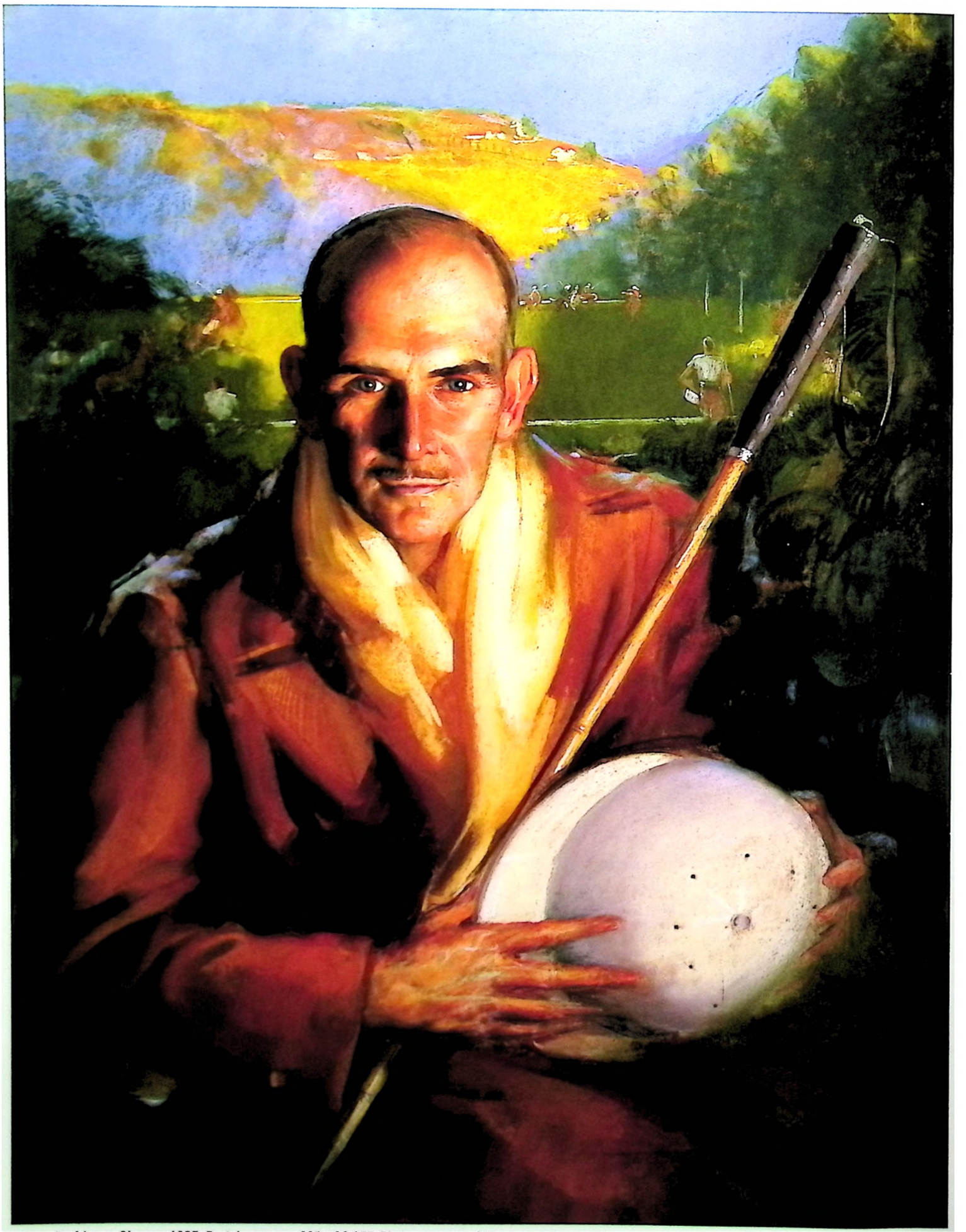
Original illustration for a calendar print. Pastel on board, 24.5" x 19". Photo courtesy of Heritage Auctions, HA.com

Original cover illustration. Pastel on board, 60" x 40". Photo courtesy of Illustration House, NY

Original cover illustration. Pastel on board, 60" x 40". Photo courtesy of Illustration House, NY

***Sweet and Lovely*. Original calendar print illustration. Pastel on paper, 39.5" x 28.5". Photo courtesy of Heritage Auctions, HA.com**

'retty as a *Picture*. Original calendar print illustration. Pastel on paper, 43" x 40". Photo courtesy of Heritage Auctions, HA.com



Portrait of James Gleason, 1937. Pastel on paper, 38" x 28.25". Photo courtesy of Illustration House, NY

Let's Be Friends. **Original illustration for a calendar print, 1937 (revised.) Pastel on paper, 41.25" x 29". Photo courtesy of Heritage Auctions, HA.com**

The B&B Girl. **Original illustration for a calendar print, 1937. Pastel on paper, 42" x 30". Photo courtesy of Heritage Auctions, HA.com**

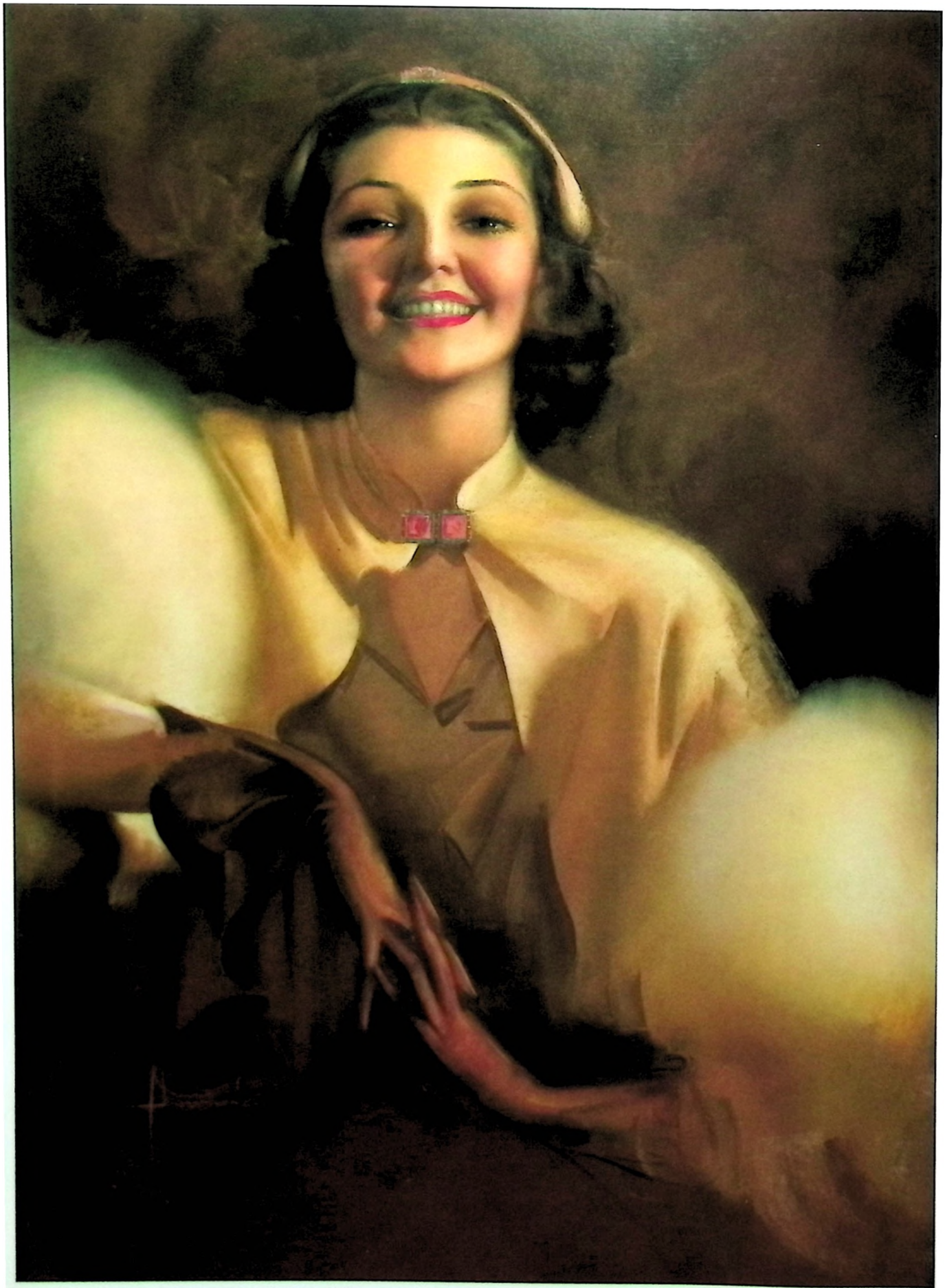
In December of 1933, Rolf and Louise went to Los Angeles to visit actor Robert Armstrong, Rolf's brother William's son, now famous from his role as Carl Denham in *King Kong* (1933.) Louise fell in love with the climate, and soon the Armstrong's left their dream house behind and moved to California. It's hard to imagine why they would move so soon after the completion of their dream home, but perhaps the shifting sands of the publishing industry left Rolf feeling uncertain about the future. Though they were leaving their "Basque Casa" behind, Armstrong would continue to own the property, and occasionally rent it out with its original furniture. In 1955, he sold it to a developer who promptly tore it down to build apartments. In any event, upon their move to California, a new home and studio were constructed in an avocado grove in Coldweather Canyon.

Soon Armstrong was back to work, producing a number of sketches of Boris Karloff during the production of *The Bride of Frankenstein* in 1935. These unpublished pastels (as well as a home movie by Boris Karloff himself) are some of the only color records of the monster makeup known to exist.

During this time Rolf also experimented with portraiture, producing a number of large pastel portraits of stars such as Mary Astor and Constance Bennet, as well as personal friends such as James Gleason, a character actor from the vaudeville days. Two one-man shows were held, including an exhibit of 19 works at the Tennant Gallery on Sunset Boulevard, but most of the works remained unsold. The celebrity portraits appeared to have been uncommissioned works, and remained in the artist's collection. It's possible that his asking price, often in the thousands of dollars (commensurate with what he was paid by his advertising clients) was higher than most sitters were willing to pay. Armstrong was unwilling to sell his works for anything less.

It was during this time in California that Rolf discovered a new model, a woman he would paint more often than any of his other previous subjects—Margery Crampton. Between 1935 and '40 he created over 25 paintings of Margery, most of which were full length portraits. Armstrong was so taken with Margery's image that he even reworked a number of his existing paintings, recycling them and changing the faces to match hers. Almost all of the paintings became successful calendar prints.

By the end of the 1930s, it was clear that the demand for Armstrong's magazine cover illustration work was waning if not nonexistent. Color photography was taking over the business. Making things worse was the end of Rolf's 20-year marriage to Louise. After several years of irreconcilable differences, Rolf moved back to New York early in 1939. On December 31, 1939, Louise filed for divorce in Reno, Nevada, on the grounds of abandonment and desertion. On the same day,



Original cover illustration for *College Humor*, November 1932 (revised with Margery Crampton's head, 1937.) Pastel on paper, 40.5" x 28.5"
Photo courtesy of Heritage Auctions, HA.com

Pin-up in Black. Original illustration for a calendar print, 1937. Pastel on board, 38" x 28.5". Photo courtesy of Heritage Auctions, HA.com

Beach Beauty. Original illustration for a calendar print, 1937. Pastel on board, 39.5" x 27". Photo courtesy of Heritage Auctions, HA.com

nephew Robert Armstrong was granted a divorce from his third wife, Gladys Dubois. Then on New Year's Day, 1940, Rolf learned that Robert Armstrong had married again—to Louise Armstrong! Rolf considered this period one of the lowest in his life.

THE HOTEL DES ARTISTES

In the spring of 1939, Rolf moved back to New York and into the legendary Hotel des Artistes on West 67th Street. For years, the hotel had played host to innumerable artists, actors, and writers, and such luminaries as Howard Chandler Christy, Noel Coward, Rudolph Valentino, Isadora Duncan, Norman Rockwell, and even Houdini had called the place home at one time or another. Among Rolf's new neighbors were writer Fanny Hearst, and actresses Mae Murray, and Jeanne Cagney. Life at the hotel might have been reminiscent of his time in Greenwich Village, only on a much grander scale.

Though depressed by events in his personal life, Rolf was committed to getting back to work. To find a model, he took out a small ad in a March 1940 edition of the *New York Times*. The ad caught the eye of the young Jewel Flowers (her real name) a 17 year old beauty queen who had recently moved to the big city. Back home she was the reigning Miss Lumberton of North Carolina, but in New York she was completely unknown and had little job experience and few prospects. The advertisement directed applicants to submit snapshots for consideration, and as she had none to offer, Jewel took her own passport photos at a Woolworth's photo booth and sent them off to the PO box as directed. At five feet, 100 pounds, Jewel was beautiful, trim and athletic, with dark flowing hair. She received a letter from Rolf about a week later indicating that she should come in for an interview. Their meeting would begin a fruitful association that would last for more than 20 years.

How Am I Doing?, 1942

Jewel recalled that she was intimidated by the artist during their first meeting. He was demanding and imperious, with "piercing blue eyes," but Rolf was a seasoned professional, and immediately set to work, issuing commands to smile, look up or down, angle this way or that, turn this way, turn that way. It was their first modeling session together, and Jewel was uncertain of herself. Eager to get the job, she repeatedly kept asking, "How am I doing?" This would ultimately become the title of their first collaboration, a calendar painting for Brown & Bigelow published in 1942. *How Am I Doing?* became a smash hit, and was B&B's top selling calendar for the year. The calendar was such a huge success

Try This. Original illustration for a calendar print, 1947. Pastel on board, 23" x 28". Photo courtesy of Heritage Auctions, HA.com

Preliminary color sketch. Photo courtesy of Grapefruit Moon Gallery, MN

Jewel Flowers modeling, 1947. Photo courtesy of Grapefruit Moon Gallery, MN

Ridin' High. **Original illustration for a calendar print, 1941. Pastel on masonite, 22.5" x 30". Photo courtesy of Heritage Auctions, HA.com**

that B&B threw a thank-you party for Rolf and his new muse, and Jewel became somewhat of an overnight celebrity. As WWII was in full swing, the calendar image was a particular hit with servicemen. The image even became nose art, adorning a number of bomber planes. Armstrong eventually created two sequel paintings, posing Jewel in the same costume for both—*Encore* and *Let's Go*. Neither calendar attained the same success as the original, but both were quite successful.

While magazine cover illustrations were no longer Rolf's bread and butter, the calendar industry was able to provide a steady and substantial income. The wild success of *How Am I Doing?* afforded Armstrong the opportunity to sign an exclusive contract with B&B. One 1946 article reported that he was "the highest paid artist in the calendar industry" and another stated that he was paid $12,000 per picture, an amount that would buy three average houses at the time.

***Encore*, 1942**

Jewel Flowers would eventually be immortalized in over 60 works of art, and she soon became an integral part of Rolf's life. Armstrong's goal was to paint at least eight hours a day, and to achieve that goal he required the help of a full time dedicated assistant. From the 1940s through the 1960s Jewel fulfilled that role, handling many of Rolf's business and personal affairs—writing correspondence, taking phone calls, shopping, and even cooking meals. Her day would usually begin by arriving at 9 a.m. to fix breakfast. Afterwards, she would pose in the studio for at least three hours. Rolf would work standing up at his easel, with a selection of over 3000 European pastels laid out before him on a specially made desk shaped like an artist's palette, reportedly manufactured in France. He changed his shoes several times during each painting session to reduce the wear and tear on his feet. At lunch time, Jewel would again fix the meals while Rolf took a nap. While he loved painting,

Hat Dance. Original illustration for a calendar print, 1949. Pastel on paper, 36.5" x 26". Photo courtesy of Heritage Auctions, HA.com

he found it mentally and physically exhausting. They would work again until late afternoon, when Rolf would take another break to rest. This was followed by more work until dinner, which usually took place at 8:00 p.m. Rolf would often work diligently for six to eight weeks on each pastel.

Over the years, Armstrong told Jewel many times that she was like a daughter to him, and he often introduced her as his daughter, leading many to believe that he had actually adopted her. But their relationship was completely professional, and while Jewel was under contract to model for Rolf exclusively, Armstrong worked with many other models during the 1940s: Jean Dodson, Dorothy Conover, Joan Fessenden, Gerrie Carter, Mimi Simpson, Olga Bogach, and others spent hours posing in his studio. He even employed the use of a realistic life-sized mannequin he named "Tien" that he claimed had been made around 1840 by Millard. Originally featureless, the illustrator and mask artist W.T. Benda created a lifelike face for the poseable model.

In 1944, Jewel met a young man named Frank Welch in the elevator of the Hotel des Artistes, and they soon fell in love. In 1946 they were married in California. Despite this brief interlude, Jewel and her husband soon moved back to New York, and life continued for Rolf with little change. Even the birth of her first child in 1952 had little effect on their working relationship. Jewel remained Rolf's model, assistant, and closest companion, and one of the few models who worked with Rolf for more than a few years. Even as she matured into her 30s,

Rolf Armstrong and Jewel Flowers in St. Paul, Minnesota, 1942. Photo courtesy of Grapefruit Moon Gallery, MN

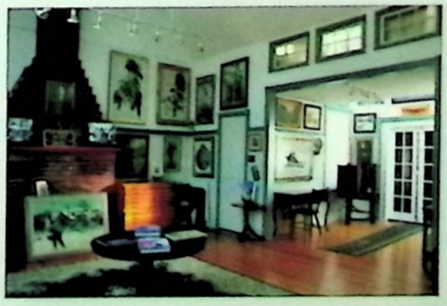
BOY ON THE ROCK

Frank E. Schoonover

Oil on canvas; 34" x 22"; 1911

***Harper's Magazine*, 02/1912**

 # 459 in the *Catalogue Raisonné*



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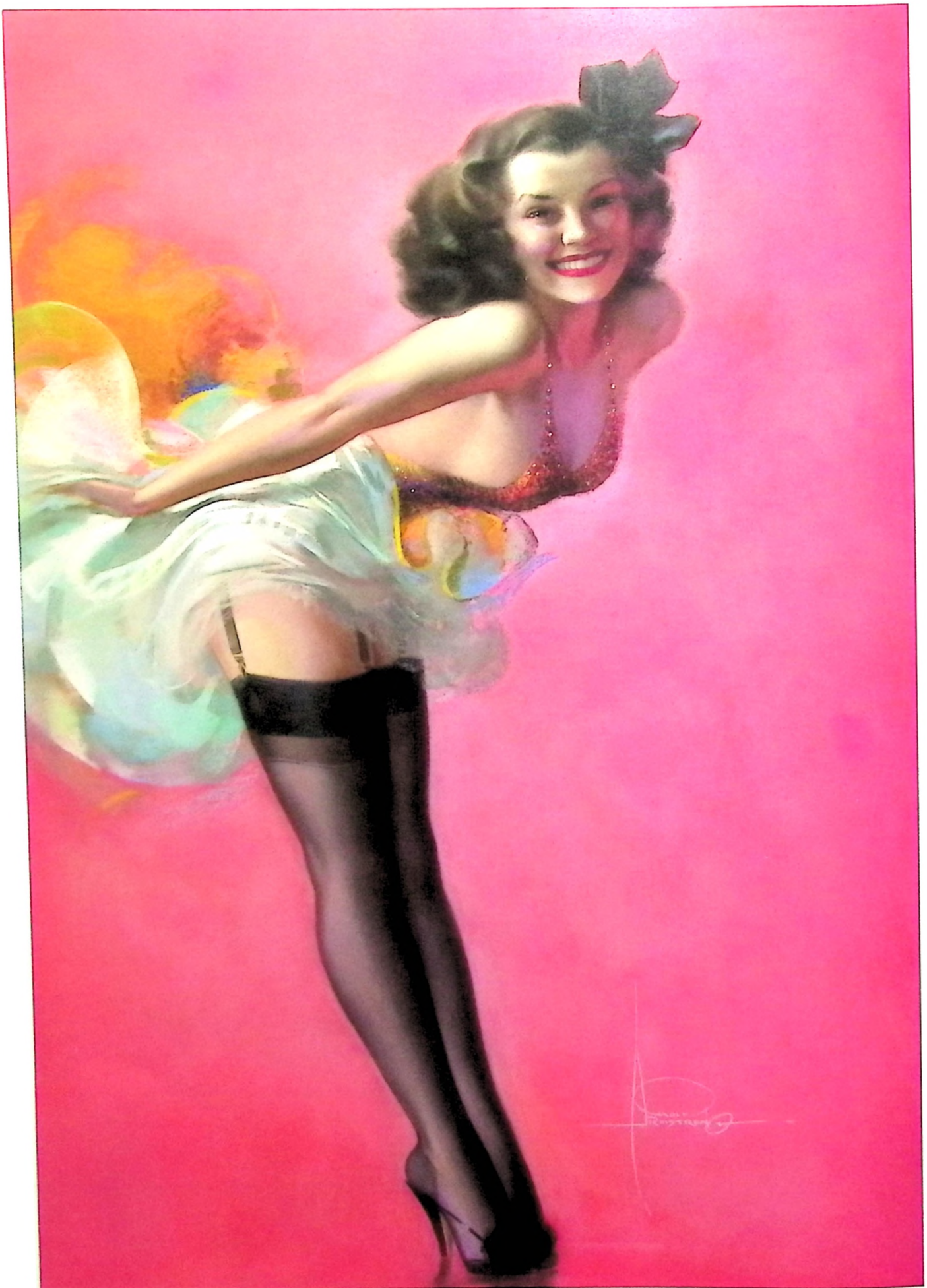


Toast of the Town. Original illustration for a calndar print, 1942. Pastel on paper, 41" x 28". Photo courtesy of Heritage Auctions, HA.com

***A Brood of Chicks*. Original illustration for a calndar print, c. 1950s. Pastel on paper, 28" x 21". Photo courtesy of Heritage Auctions, HA.com**

Armstrong continued to be inspired by his model. In a letter Rolf wrote to Jewel's husband Frank in 1958, he stated:

> "Our eighteen years collaboration knows no equal in the way of an artist and model association—as far as I know—for the very good reasons that (1) no girl has ever beeen able to retain her virginal freshness for that length of time, and (2) no artist has ever been interested in painting the same personality for such a period of time. All of which throws well deserved bouquets at our wonderful little girl whose beauty never dims nor personality fades."

Each year, Rolf and Jewel celebrated the anniversary of their meeting by sending out a card or telegram to friends and family. Armstrong summed up his feelings simply in one of these communiqués:

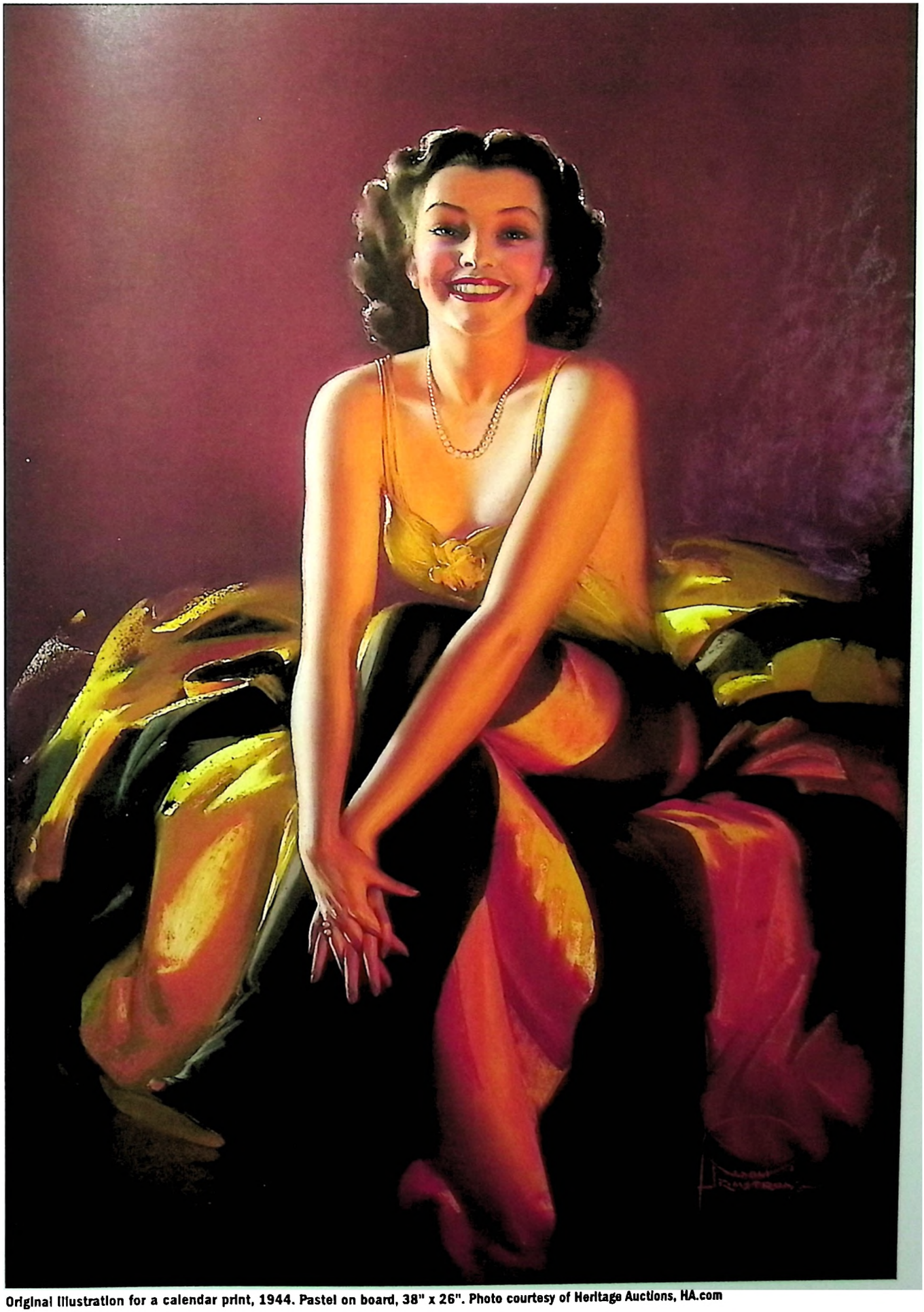
> To my very precious Missy...
> The truest friend,
> The best model,
> The most able helper,
> And the sweetest and sunniest shipmate
> I have had in a lifetime.
> A heart full of love and devotion,
> — Skipper

Rolf and Jewel Flowers (adopting her famous *How Am I Doing?* pose), c. 1950s. Photo courtesy of Grapefruit Moon Gallery, MN

Original illustration for a calendar print, 1944. Pastel on paper, 22" x 24". Photo courtesy of Heritage Auctions, HA.com

Twinkle Toes. Original illustration for a calendar print, 1947. Pastel on masonite, 39" x 28". Photo courtesy of Heritage Auctions, HA.com

Remember Me. Original illustration for a calendar print, 1943. Pastel on board, 28.5" x 21.5". Photo courtesy of Heritage Auctions, HA.com



Original illustration for a calendar print, 1944. Pastel on board, 38" x 26". Photo courtesy of Heritage Auctions, HA.com

Original illustration for a calendar print, c. 1940s. Pastel on board. Photo courtesy of Illustration House, NY

At the dawn of the 1950s, Rolf was leading a comfortable but predictable life. The one thing missing from his existence was a family of his own, and aside from his close circle of friends, he had few relatives in his life. He had lost his parents and two brothers, and was never close to his sister or her family. For almost ten years, he was estranged from his nephew Robert (now married to his ex-wife Louise), who had been like a brother to him in his early years. In 1950, Louise and Robert moved back to New York, as Robert was taking a role on one of the earliest television soap operas, *The First Hundred Years*. Before long, the group reconciled and drifted back into contact with one another.

NEW ADVENTURES

In 1950, Rolf began to feel restless and decided to bring some adventure back into his life. He began to make annual journeys overseas, and for his first big trip he settled on Hawaii. As a famous artist, his trip was even written up in the *Honolulu Advertiser*. The journey established the islands as his favorite destination, and he returned every year for the rest of his life. He even began to think about moving there permanently, and worked on convincing Jewel and her husband Frank into coming too. Ever the productive artist, on his first trip he enlisted Miss Hawaii 1950, Elsa Edsman, to model for a pastel, which was later published as the calendar print *Sunny Skies*.

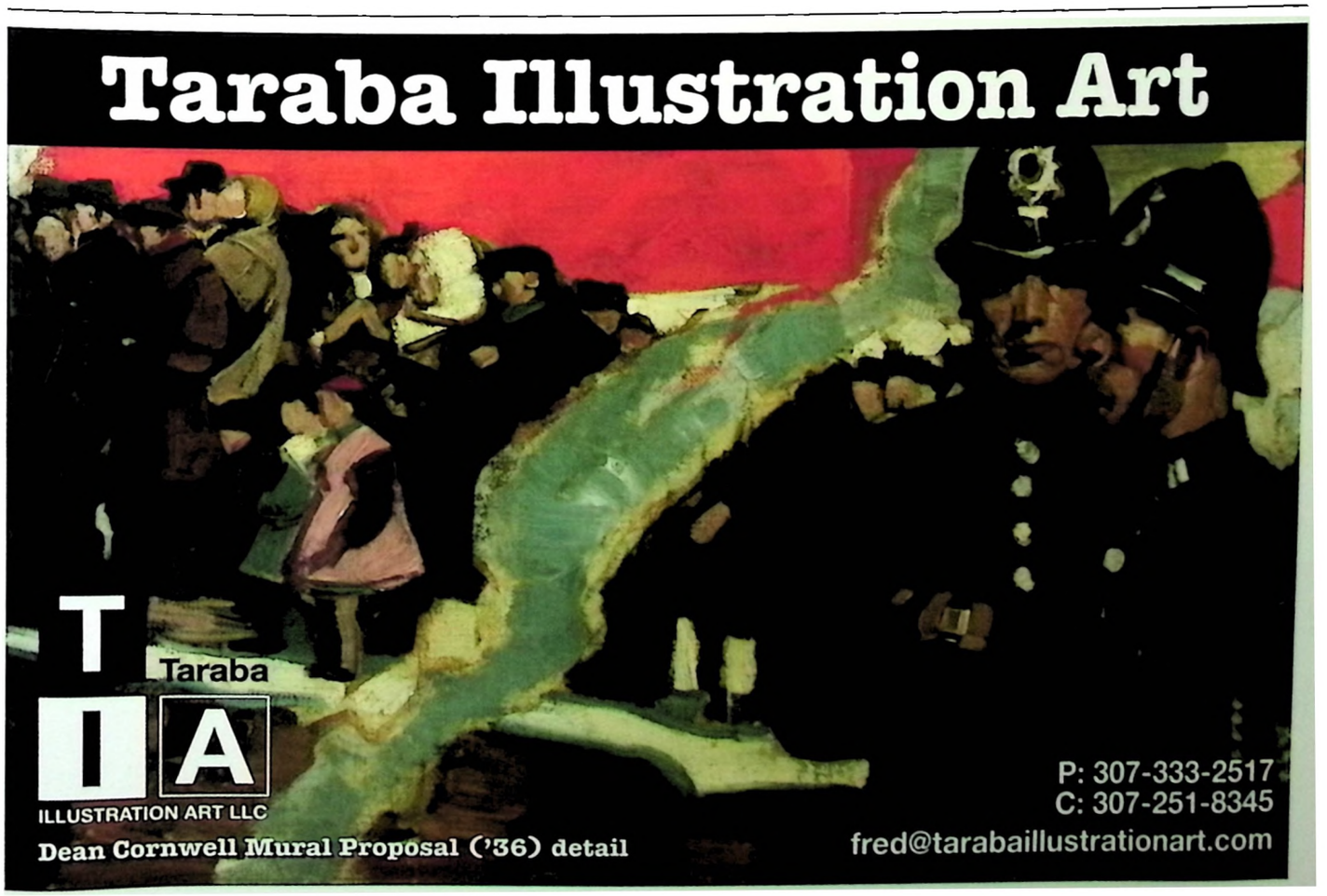
Though Hawaii was beautiful, he longed for something even more exotic, so the next year he upped the ante and traveled to Tahiti. Just getting there was an adventure in and of itself. Inspired by the artist Gauguin, Armstrong longed to paint the islanders surrounded by natural beauty. The location was so remote, the mail plane only flew in every two weeks. He would return three times.

In 1952, he spent six months in Europe, traveling to Paris, Rome, and Spain. Regarding the art students he saw in Paris, he remarked:

> "Today's Bohemians are too poor to buy enough alcohol to take their minds off the baffling problems that today present to the artist-to-be. Everything, *but everything*, has been attempted in the radical (modern) way of putting paint on canvas. No more room for experiment and, as for a statement of real skill, such as you see me struggle for, they are absolutely helpless, although there is a ready market for such accomplishment. Today is such a painful and uncertain period for the art student, and my heart goes out to them."

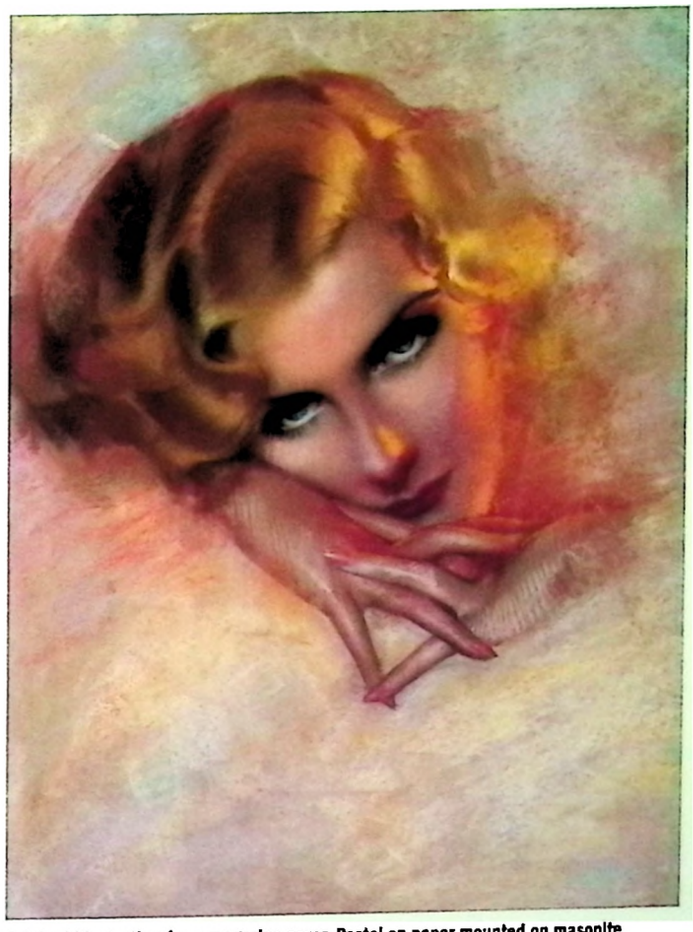
While he got into many adventures in Europe, the one thing he missed most was American food. He lost weight on each of his travels.

During Rolf's trip to Hawaii in 1954, he reconnected with his old friend James Cagney, who was there to film the movie *Mr. Roberts* with Henry Fonda, William Powell, and a



Original illustration for a calendar print. Pastel on board, 15.25" x 12.75". Photo courtesy of Heritage Auctions, HA.com

Original illustration for a calendar print. Pastel on paper on board, 41" x 31"
Photo courtesy of Heritage Auctions, HA.com



Original illustration for a magazine cover. Pastel on paper mounted on masonite
Photo courtesy of Illustration House, NY

young and unknown Jack Lemmon. They had a jam session, and Cagney sat for a charcoal portrait that Rolf featured on his Christmas card later that year.

MOVING TO HAWAII

In March of 1959, Armstrong made the tentative decision to move to Hawaii permanently. In August he stopped off at the Pacific Palisades to visit with Robert and Louise, and to pick up drawings and photographs he had stored with her for over 20 years. In October he moved on to Hawaii, leaving most of his possessions back in the New York penthouse. His plans were slightly interrupted in November when he suffered a minor stroke, which affected his right arm and leg. While he bounced back to a complete recovery in two weeks, his first serious illness finally convinced Rolf to stay in Hawaii for good. He wanted to live out the rest of his days in paradise, painting as he pleased. "There is one thing wrong with my moving out here," he said. "I should have done it thirty years ago."

Armstrong took out a two-year lease on a studio and adjoining apartment, and asked Jewel to break down his New York penthouse and send his possessions on to Hawaii.

Unfortunately, Rolf's new life in Hawaii was to be prematurely cut short. On February 22, 1960, Rolf Armstrong died of a massive heart attack.

As Louise was the executor of the estate, she and Robert flew out immediately to see to the disposition of Rolf's things. He had saved a large accumulation of his artworks, and many boxes

Henry Fonda, Rolf, an unknown guest, and James Cagney have a jam session, 1954
Photo courtesy of Grapefruit Moon Gallery, MN

James Cagney (second from left) sits with Rolf Armstrong in Hawaii, 1954
Photo courtesy of Grapefruit Moon Gallery, MN

Original illustration for a calendar print. Pastel on board. Photo courtesy of Illustration House, NY

Rolf with his palette, from the cover of *Salute* magazine, March 1948

from the move were still in transit, while some were still in New York. It was a complicated mess, and the circumstances were difficult, with time being of the essence. Louise gave away Rolf's art supplies and equipment to various Hawaiian friends, and local schools. Some of his original artworks were returned to Jewel in New York. Many of his calendar prints, magazine covers, and reference photographs were simply thrown out. No one knows what became of the mannequin Tien, or Rolf's custom made palette of pastels.

On February 29, a small group of friends scattered his ashes from the overlook at Nuuanu Pali. Louise later wrote, "The lover of beauty became a part of beauty forever."

— by Daniel Zimmer, 2015

Special thanks to Grapefruit Moon Gallery, MN; Heritage Auctions, HA.com; and Illustration House, NY, for the photographs used to illustrate this article.

For more information about the life and art of Rolf Armstrong, please see the book *Pin-Up Dreams: The Glamour Art of Rolf Armstrong* by Janet Dobson and Michael Wooldridge, Watson-Guptill, 2001.

I'll Say So. Original illustration for a calendar print, 1944. Pastel on paper. Photo courtesy of Grapefruit Moon Gallery, MN

Pierrot Grimacing. Watercolor heightened with white gouache over traces of wax crayon, 25.25" x 20"

Gustave Doré, circa 1857

Gustave Doré: Boy Genius

by R. Gary Land

"...Making trees twist and rocks frown, as Gustave Doré does..." — Paul Cezanne

He was the most popular illustrator of his time. His *Divine Comedy* and *Don Quixote* are still the standard for visualizing those two classics. His illustrations for the Bible inspired Cecil B. Demille. But the rest of his story has fallen into obscurity.

Louis Auguste Gustave Doré was the second child of Pierre and Alexandrine Doré, born on January 6, 1832. He had two brothers, Emile and Ernest. His father was a civil engineer who lived and worked in the city of Strasbourg. From very early in his life, Doré showed an interest in drawing. He's said to have constantly had a pencil sharpened at both ends to keep up with his artistic endeavors. At age five he won first prize in school for a picture story entitled, "A Boy who Expects to be First in his Class," with anthropomorphic insects.

At age eight he would lead his classmates in recreating a recent celebration in honor of Gutenberg. Arthur Katz, life-long friend to Doré, recounts the incident:

> "And now let me tell you about the fête which was got up under his direction. About 1:00 p.m. on the appointed day everything was ready, and we marched 'round the cathedral square after having shown ourselves to the professor. There were the four chariots drawn by some of the schoolboys, the rest of us whom filled the cars, representing the different corporations. Gustave was at the head of his chosen guild, and had dressed himself in a characteristic costume, including a Rubens hat with paper ornaments. His whole getup was quite that of a medieval artist. The respective masters of the guilds were chosen from amongst ourselves by him, and he prepared them for the parts they had to play. For instance, I personified the chief Cooper, and he taught me the trick that was always performed at fêtes of the cooper's guild. You must know that some of the Alsatian mountaineers were quite adroit in the performing of this particular trick, which consisted of turning 'round a glass full of beer inside the rim of a cask hoop without spilling a drop of the liquor. Gustave, who was wonderfully dexterous, had learned how to do this to perfection from an old barrel maker who occupied a flat in the same house as the Dorés. Well, he got me up in my part, and I headed my guild in the car, twirling the glass in the hoop to the best of my ability. I cannot remember the name of the boy who headed the gardener's guild; but that of the printers association was in the hands of Ernest Doré, Gustave's older brother, who played a very important part in the fête. Not only had Gustave organized and completed the preparations for the celebrations, but he had decorated the chariots inside and out, besides effecting the extraordinary achievements I am now about to describe to you. He painted four banners, each of nearly two yards in length and one in breadth; one for each of the corporations. Will you believe

Study. Watercolor and graphite on paper, 19" x 14.5"

Study. Graphite on paper, 9.25" x 9.5"

he drew all of the insignia from memory? For instance, the printers banner displayed presses, newspapers, and so on, and that of the cooper's guild their old craft symbols, of course; but the most marvelous of all was that which waved above his own triumphal car. He had accurately painted the ancient lantern of the Peintres-verriers, in the form of a star, with colored glass points, and at its base he had reproduced a well known stained glass window of the cathedral. The whole was decorated with a design in arabesques environing all the gorgeous banner's margin; and in a corner, underneath all was inscribed his own name, 'G. Doré fecit'.

"He had given orders that as we marched 'round the square, we should stop every now and then, in order to work at our various trades. The gardeners made up bouquets, and threw them to the crowd; bulletins were issued from the printing press, and flung about hither and thither; I did my hoop trick and made believe to drink deep draughts of the foaming beer of Strasbourg; but Gustave outdid us all. He stopped every time we did, struck an attitude, and made sketches of people in the crowd, which he launched to the right and left with great dignity. Only when some one exclaimed that he or she recognized a striking likeness did I realize that Gustave was making real drawings... It was obvious that Gustave Doré was cut out by nature for an artist, and all who knew him foretold that he would one day adopt a painting career. I have heard of many precocious feats performed by youths whose talent raised them above the common level, but never have I known such a prodigy as Gustave Doré proved himself to be, when quite a little child, planning and successfully carrying out such a marvelous imitation of the Fête of Guttenberg as he then executed from memory." [1]

Original illustration. Pen and ink heightened with gouache on board, 7.25" x 5.5"

In 1842, Pierre was reassigned to Bourg, near the Alps. His work as a civil engineer often took him into the mountains and forests of the region, and Gustave was usually in tow. While his father went about his work, Gustave was free to soak in all of the natural beauty around him. His photographic memory quickly filling with images he would later use in his work. Around this time, J.J. Grandville produced Scenes de la Vie Privee et Publiques des Animaux, a two volume collection of picture stories with animals. Gustave must have

had access to the books, because he began producing picture books of his own after the same theme, some of which ended up in the hands of Grandville himself, who was impressed with their quality. His artistic bent showed itself in the classroom as well. Doré was blessed with indulgent teachers. On one occasion, asked to write an essay on the murder of Clitus, Doré instead turned in a sketch of the scene accurate in all its particulars. The impressed instructor gave him first prize in his class.

In 1847, the family was called to Paris to settle some urgent business. Doré recalls:

> "In September 1847, my parents, being called to Paris by serious affairs, took me with them. Our stay was not to exceed three weeks. The idea of returning to the country after seeing this center of light and learning troubled me much. I thought over the means of remaining; for I had already resolved, in spite of the stout resistance of my parents, on being an artist. They destined me, like my two brothers, for the Polytechnic School. One day I had passed the shop window of Aubert and Philippon, on the Place de la Bourse, and on returning to the hotel I made some caricatures in the style of those I had seen in the window. While my parents were out, I went to the publishers and showed them my sketches. M. Philippon looked kindly and attentively at these beginnings, questioned me as to my position, and sent me back to my parents with a letter inviting them to call upon him. They went, and M. Philippon, using all his persuasive eloquence, prevailed upon them to leave me in Paris, telling them that he could at once make use of my talent and pay me for my work." [2]

Philipon, realizing how good the young artist was, agreed to pay him 40 francs a drawing for one drawing a week for the first year, and increasing to 50 and 60 francs in the next two years. This was a very large amount, and soon made Doré the highest paid cartoonist in France.

The weekly wasn't the first of Doré's published work for Philipon. Two weeks before his first sketches were published, Aubert, Philipon's brother in law, published the *Labours of Hercules*. From the introduction of the book:

> "The *Labours of Hercules* have been designed, drawn, and lithographed by an artist fifteen years of age, who has taught himself drawing without a master and without classic studies. It has appeared to us that this is not the least curious fact about this original album, and we have desired to cite it here, not only in order to specially interest the public in the works of this young draughtsman, but also to mark the point of departure of M. Doré, whom we believe to be destined to take distinguished rank in art." [3]

Doré was enrolled into the Lycée Charlemagne to continue his schooling, and it was arranged that he would stay with a friend of the family after his parents returned to Borge. Edmund About, who was also enrolled at the same time, recalled Doré:

ABOVE: Illustrations for *Journal pour rire*, March 1854

***The Labours of Hercules*, 1847**

"We counted one artist, and only one, among us, but he was an artist worth a hundred. He was a little pink, chubby fellow, three or four years younger than his classmates, not very good at Latin, but astonishing at gymnastics and very gifted in music. He also drew sketches in the margins of his exercise books: sketches of such curious taste and such amazing fantasy, that the publisher Philipon did not hesitate to collect them in an album. This young boy was one day... to fill the world with his name. He was Gustave Doré." [4]

Philipon did indeed fill albums with Doré's work. Doré was a regular in Philipon's *Journal pour rire,* and the cartoons, by Doré and other artists, were collected first in mid-1848, and then more cartoons were added for an end-of-year collection. Another volume came out in 1849, and in 1851 they were repackaged and sold in a series of booklets. He also managed to sell wallpaper featuring cartoons from these publications. Malan documents three different varieties. In 1853, yet another repackaging of the cartoons was put out. Later, after Doré became a publishing gold mine, British publishers reused them once again in an 1867 publication *200 Sketches, Humorous & Grotesque*, with translated and updated captions.

Doré wasn't always the most respectful of students:

"Having one day met one of his teachers fishing, he detected him buying a fine trout off a poor labourer. This teacher was in the habit of boasting of his successes with his rod. Doré saw the whole history of it in a glance, and made a sketch of the incident and passed it about, sending him to the college prison—an attic littered with reams of paper. The prisoner set to work, and tore the entire store into small scraps. When he had made an immense pile, he threw the bits like snowflakes in showers into the street. The wind was blowing and in a short time the passers-by thought the roofs were covered with snow. Thus the streets far and wide became horribly littered. When the author of this freak was discovered, he was laughing in his delight; while below, the headmaster was endeavoring to pacify the indignant crowd at the college gates. Doré was summoned by the master who had locked him up, to explain his fresh misconduct. He answered: 'You said

"Communism in Pictures." *Journal pour rire*, July 1, 1848

JOURNAL POUR RIRE

Journal d'images, journal comique, critique, satirique et moqueur.

L'HOMME AUX CENT MILLE ÉCUS,

IMITATION ANGLAISE, PAR H. BOCQUET,

Dessins de GUSTAVE DORÉ, gravés par DELAROCHE et POTHEY.

"The Man with 100,000 Écus." *Journal pour rire*, January 12, 1850

The Bandurria, 1861. Charcoal, pen, and black ink on paper

I should never be good till it snowed in June. I merely wished to prove to you, this being the month of June, that I was willing to be good by causing a fall of snow.'" [5]

1848 saw Doré present two drawings in the Salon, a publicly funded art exhibition. Doré would exhibit paintings from 1850-1857, and then from 1868-1876. He switched to sculpture in 1877-1882. In all, he received only a Third Class Medal in Sculpture in 1880. He would have to look across the channel to get his due honors.

Tragedy struck later in 1848 when his father died of pleurisy, an inflammation of the lungs. His mother and brothers returned to Paris, and the family moved into a property she'd inherited from Doré's grandmother. Doré would call the residence home for the rest of his life.

After three years of producing cartoons for Philipon, Doré was eager to explore other formats. He tried to get into the more prestigious field of book illustration, but no one would hire him. Finally he turned to Paul Lecroix, a long time friend of the family and a popular writer under the name 'Bibliophile Jacob'. Lecroix's book *Oeuvres Illustrées/Chroniques Nationales* was being completed and needed illustrations. Doré was to provide 134 of them.

"I was very much struck with some other drawings, and with what he had done for Philipon, that I told him he should be entrusted with a new edition for volumes of my books which were then being brought out at Du Tacq's. The publisher thought I was crazy to put it in the hands of a mere lad, but his wonderment ceased when he saw Gustave's work. Previously, Doré had offered many designs to eminent houses, which had all in turn flatly refused them. This hurt him terribly...He came to see me a week or two later. 'Now,' I said, 'Let us talk of my story. Have you read it, or even begun it?' 'Oh,' he replied cheerfully, 'I mastered that in no time and the blocks are all ready!' 'What blocks?...Ready with what?' 'Your woodcuts,' he answered calmly, 'They make just three hundred. Here are some of them,' and he commenced extracting numberless pieces of wood from pocket after pocket. 'And the rest are in a basket at the door.'"

The blocks were taken to Du Tacq, and sooner than he might otherwise have, Lacroix paid him a call. Asked his opinion of Doré's work, Du Tacq replied;

"I have not words to express myself adequately in speaking of such marvels...some are such beautiful specimens of work that I have appropriated them and taken them home...they are today with my wife, framed, covered

Illustration for *Inferno* by Dante Alighieri, 1861. Woodcut

5.3 Illustration

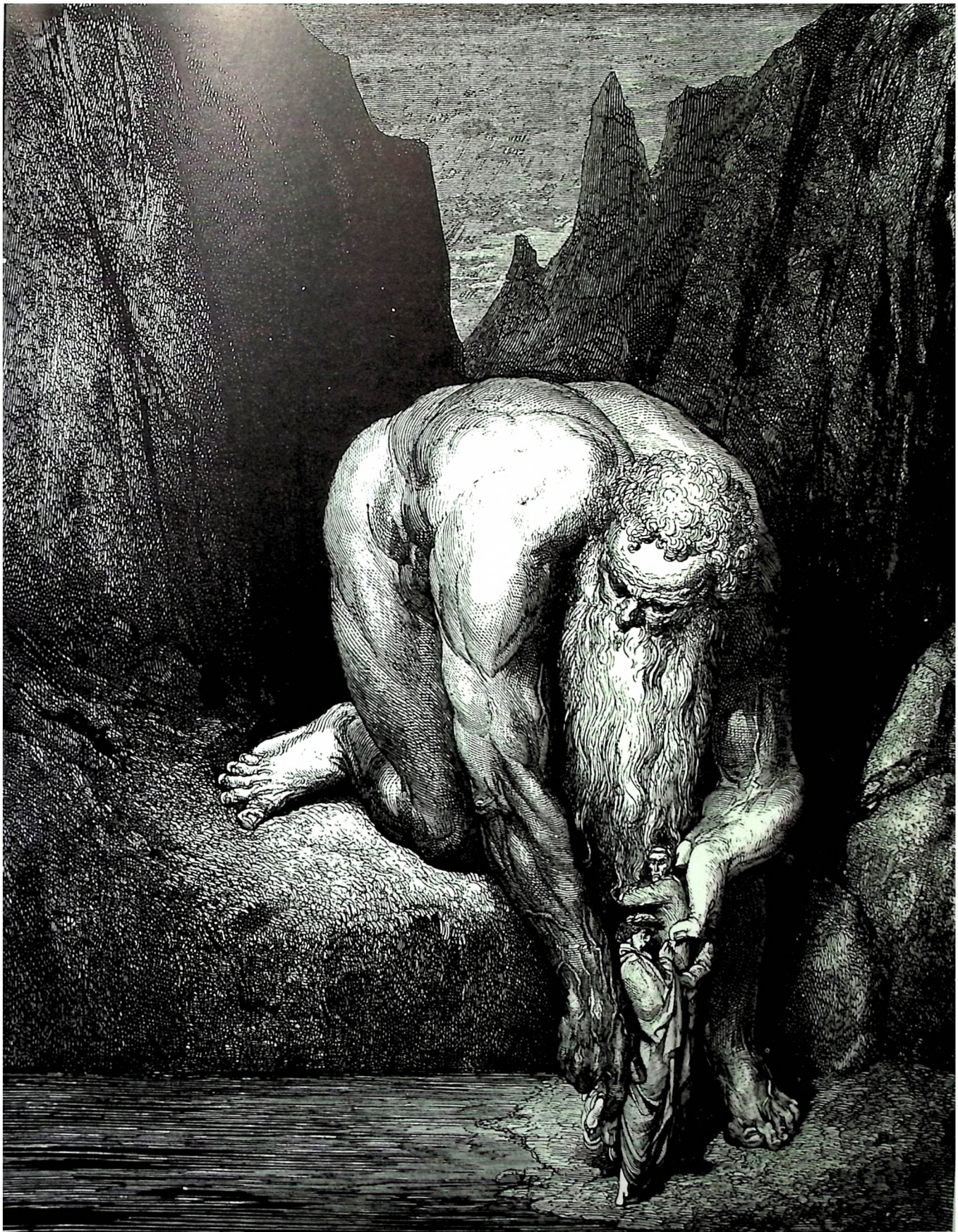


Illustration for *Inferno* by Dante Alighieri, 1861. Woodcut

Little Red Riding Hood, 1862. Oil on canvas

with glass, and hang in the place of honor in my salon, as if they were the rarest works of Raphael or Michelangelo. I have had some experience with wood-designers, but never have I seen anything in any way to compare with the amazing talent and precocity of this lad." [6]

One of the obstacles Doré faced during these early years was the low quality of engraving. Before Doré, almost without exception, book illustration was crude and basic. Pictures were serviceable, but very little beyond that. Woodcuts were where the more intricate designs were done, but wood blocks wouldn't stand up to large printings. Doré's solution was to seek out engravers and 'teach' them what he required. Foremost of these artisans were Heliodore Pisan and Adolphe Pannemaker, whose signatures are found on many of Doré's most popular engravings.

In temperament, Doré was mercurial. Eager to argue or take offense, he could in the next instant be the soul of generosity. One account has him returning to his studio only to find one of the workmen he'd hired to renovate had fallen from a scaffold. Doré, who had just been paid for a job, took all the money he'd just received and handed it to the man, telling him to get seen to and to send notice to him if it wasn't enough. Albert Wolf, an art critic of the time, recounted to Jerrold, Doré's other side. At the time of the incident, Doré and Wolf had been close for 15 years. Wolf was writing a piece praising the Illustrator, but being cold to the Painter. Doré was furious and refused to talk to Wolf for five years. When Doré finally came to reconcile, he poured out his heart to Wolf about the intense pain he suffered from the rejection, and indifference of his countrymen to his paintings, and how miserable it made him.

All his life Doré was athletic in an acrobatic fashion, walking on his hands, doing cartwheels, etc. One his escapades is recounted by Lemercier De Neuville:

"(Doré) climbed over the balustrade of one of the towers, and began to gambol about among the architraves, the little columns and gargoyles; and then, agile as a monkey, he seized the lightning conductor and, with infinite grace

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***The Master Cat* or *Puss in Boots*. Illustration for *Fairy Tales* by Charles Perrault, 1862. Woodcut**

and terrifying aplomb, he performed the exercise which is known in gymnastics as a handstand…After several exercises, the daring young man climbed safely back on to the top of the tower." [7]

From his first showing in the Salon, Doré's goal was to exhibit painted work and to be acknowledged as a French painter by Paris art critics. It was to be a lifelong frustration. French art critics were convinced both that little outside of Paris was worthy of notice, and true art came with a pedigree and formal instruction in an established school. Doré, with his provincial background, fame as an illustrator (which was considered low art), and lack of formal instruction, didn't fall into any of their conceptions of what an artist should be. It was a rejection that he took very personally.

Some, like Van Gogh, were highly critical of this attitude:

"Like me, you've no doubt heard talk—on the subject of "The Illustrative"—against Doré above all…Doré can model a torso and construct the joints better, infinitely better, than many a person who scoffs at him like a conceited know-all—witness for example that print of *Sea Bathing*, which for him is no more than a scratch. I'm only saying that if someone like Millet made comments about Doré's drawing—I doubt if he would, but suppose he did—well he'd have the right to do so. But when those who with their two hands can't do a tenth of what Doré can do with one finger rail against his work, that's nothing but arrogance, and they'd be well advised to be silent and to learn to draw better themselves. Its silly that this lack of appreciation of drawing is so widespread these days." [8]

Lack of appreciation by the elite did not stop him from being a commercial success in his illustration. From 1850-'59 he illustrated 38 books, and 40 more in the decade that followed. It was customary for Doré to sell all rights away when illustrating books, and publishers would often re-use pieces in books solely to put Doré's name on the cover. The 1860s produced what are today considered his seminal works: Dante's *Inferno* (1861); *Baron Munchhausen* (1862); Cervante's *Don Quixote* (1863); *The Bible* and *Paradise Lost* (1866); Dante's *Purgatory and Paradise* and Tennyson's *Idylls of the King* (1868). For *Inferno*, he paid for the first 12-15 engravings out of his own pocket, and when his finances were finally exhausted, begged his publisher, Hachette, to take a risk on the entire project. It proved to be a very sound investment. His success across the channel would come in 1865-'68 when 20 major works were translated into English. He became bigger in England than any British illustrator.

In 1867, circumstances conspired to bypass the Salon and show off Doré's works in London. A small exhibition was arranged at the Egyptian Hall in Piccadilly, and when that closed, another exhibition scheduled for five months was set up at the German Gallery. The showing would be extended

Illustration for *The Ingenious Gentleman Don Quixote de la Mancha* by Miguel Cervantes, 1863. Woodcut

The Wolf in Sheep's Clothing. **Illustration for *Fairy Tales* by Charles Perrault, 1862. Woodcut**

***Little Thumb Removing the Ogre's Boots*. Illustration for *Fairy Tales* by Charles Perrault, 1863. Woodcut**

Sketch for *Little Thumb Removing the Ogre's Boots*, 1863. Graphite on paper

to 23 years. The Dore Gallery would be the long term display venue for many of Doré's large, mainly religious, paintings.

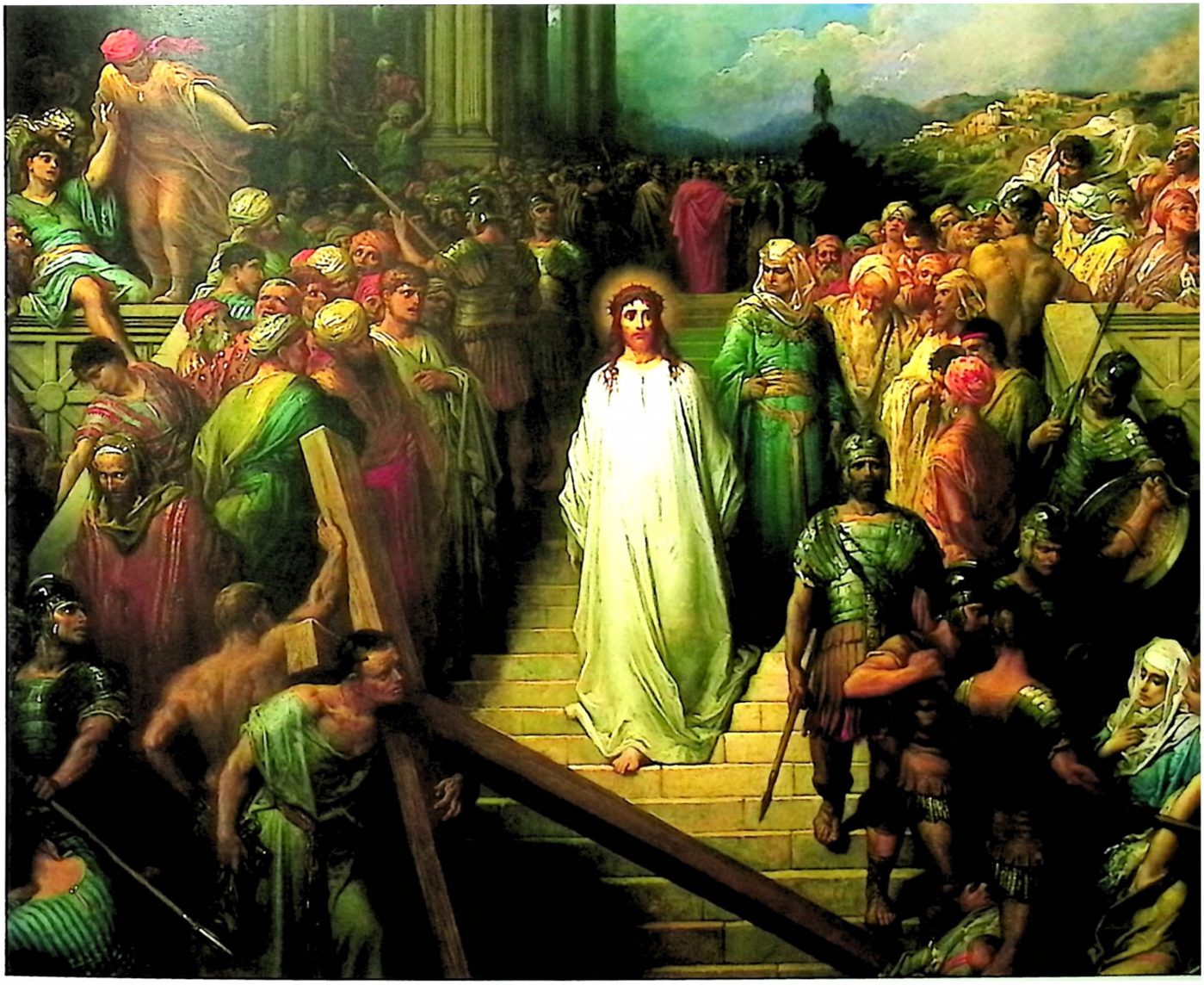
Some examples of the scale of the paintings which were on exhibition:

Le Tapis Vert, (The Gaming Table) - 17' high x 34' wide.
Danté in the 9th Circle of Hell - 10' 2" high x 14' wide.
The Neophyte - 8' 2" high x 9' 6" wide.
Christ Leaving the Praetorium - 20' high x 30' wide.
Christ's Entry into Jerusalem - 20' high x 30' wide.
Massacre of the Innocents - 12' high x 17' wide.

On *The Neophyte*:

"He finds that he has made an enormous mistake," said Doré, coming in to the Bond street Gallery one morning and finding me before the pictures. "Convent life is not what he expected it would be." "And he despairs," I replied, "Because his mistake is irreparable." Doré shook his head, "He will be over the wall tonight," he said smiling. [9]

When the *Praetorium* painting was unveiled in London in 1872, the effect was ground shaking. Crowds filled the Doré gallery from opening to close to simply gaze at it. The press was overflowing with their praise. Protestant Victorian England had found its voice in Doré's paintings. His work was



Christ Leaving the Praetorium, c. 1870-1876. Oil on canvas, 20' x 30'

The Neophyte (First Experience of the Monastery), c. 1866-1868. Oil on canvas, 8' 2" x 9' 6"

The Ant and the Grasshopper, c. 1868. Woodcut

The Ant and the Grasshopper, c. 1868. Gray and brown washes over black chalk heightened with white, 25.5" x 19.75"

***The Fairies: A Scene Drawn from William Shakespeare*, 1873. Oil on canvas**

a conduit for religious exultation and they loved him for it. The painting itself is rather storied. It was started in 1868, rolled into a metal tube and buried as France's fortunes turned in the Franco Prussian war, and finally finished and displayed in the Doré Gallery. It should be noted that many of his paintings were redone in different versions as private commissions. *Praetorium* for instance, has three versions, having been redone in 1880 and 1883.

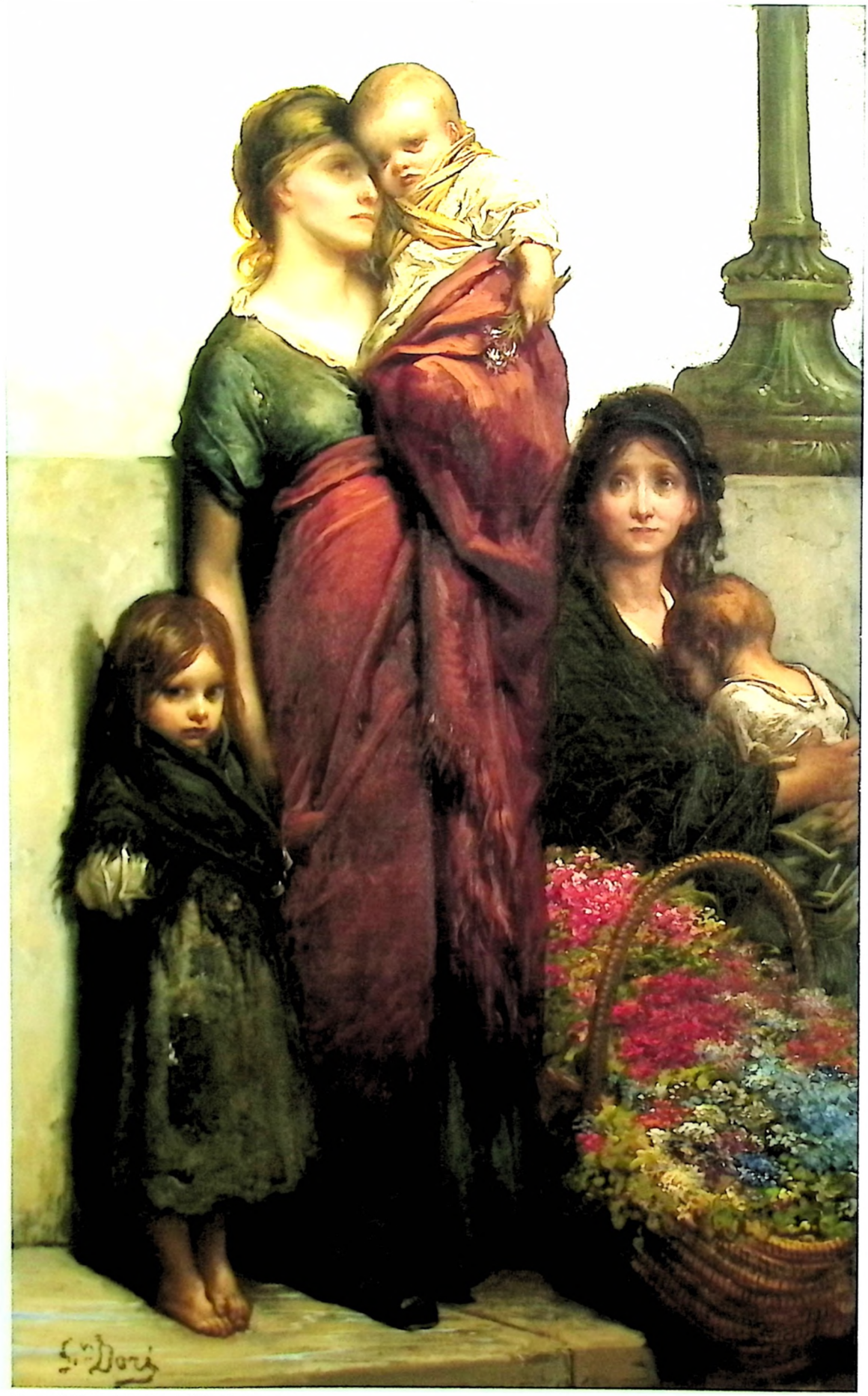
Doré had two great romances in his life. Both with women who at the time were his equals in fame and fortune. Adelina Patti, one of the premier Opera singers of her day, whom he met in 1862, and Sarah Bernhardt, the renowned actress, whom he met in1872.

Patti and Doré were both close with Rossini, and it's likely that they met at one of his parties. Its unclear when the two became more serious, as Doré was connected with three other women of note in the mid 1860s, but by 1867 Doré had painted two half-length portraits of her that were displayed publicly enough to be mentioned in Parisian newspapers. Patti however, was determined to have a royal title, and chose a penniless Marquis over the bohemian Doré. The marriage was a disaster, and after the Prussian war the title became meaningless. He made her life miserable, and she was eventually able to divorce him only after paying him off around a million francs. She resumed her friendship with Doré in 1877, after separating from the Marquis.

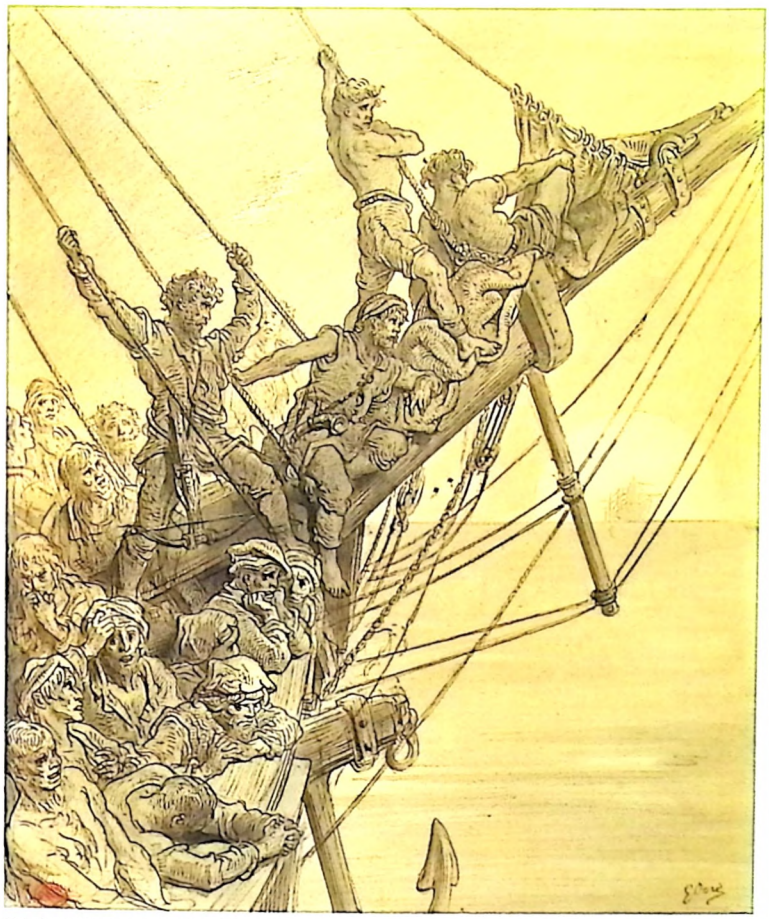
In early 1893, Patti, under the pen name Marie L., published a 40 page book through the New York Doré Gallery, *Reminisces of Gustave Doré*. It contains excerpts of letters between the two as well as a number of intimate incidents that occurred before

***The Family of Street Acrobats: The Injured Child*, 1873. Oil on canvas**

The Street Performers, 1874. Oil on canvas, 88" x 72.5"



Flower Sellers of London, 1875. Oil on canvas



Original illustration for *Rime of the Ancient Mariner*, 1876. Ink and watercolor on paper, 15.75 x 19.75. From the collection of Zaddick Longenbach

Original illustration for *Bluebeard* by Charles Perrault, 1868. Ink and watercolor on paper

Patti's marriage to the Marquis (1862-1868), as well as after her separation in 1877 until 1881, when she left for a tour of America. She heavily edited the letters to protect her identity. The publisher, in his forward, laid out a number of clues that anyone familiar with Doré could put together to discover the identity of the author. Patti was so outraged when she saw this that she had all copies destroyed. Save one. A copy had already been sent to the Library of Congress. Dan Malan, in his book *Adrift on Dreams of Splendor,* was able to check out and photocopy the book. It had been mislabeled as being by Henry Hayman, the publisher and manager of the Doré gallery. In checking, it remains so today. Malan quotes from the memoir:

> "In that artistic mode, Doré was often in his happiest mood. He lost sight of everything but mirth; and sometimes his wit became so absolutely sparkling that it cast its scintillations over our coterie, leaving a memory never to be effaced. When inspired with such moods, his badinage was a picture, terse in form, in color rare, and as graphic as his wonderful brush could have painted it." [10]

Doré met Sarah Bernhardt at the Comedie Francaise, per her biography *The Divine Sarah*. The incident, as related, has Doré seeing her perform, and in appreciation, sending her a drawing from the Bible. She invited him back to her dressing room, and soon into her bed. Shortly, Paris was gossiping about their affair and travels to Brittany.

The two were soul mates after a fashion. Doré was at the height of his powers, and the toast of the courts of two countries. He held parties attended by the best and brightest of Paris society, and was every bit as bohemian as Sarah herself.

Basil Woon, in his biography of Bernhardt, recounts one of her outings with Doré:

> Sarah and he spent one August sketching together in Brittany. They both wore corduroy trousers and carried easels, and people who did not know them took them for an old painter and his apprentice, never dreaming that the apprentice was the most famous actress in France. Sarah told me of an amusing incident that occurred during this painting odyssey. They had been walking all day, and dusk found them near a farmhouse. Entering, they asked for shelter for the night. After dinner Doré was shown to a bedroom, and the painter supposed that Sarah had been given another. But the next morning, on looking out of his window, he was amazed to see her washing herself at the yard pump, her clothes full of straw and filth. She was in a merry mood. "They took me for your boy pupil, and gave me a bed with the cow in the barn," she told him. [11]

It was at her request that Doré would later create a sculpture for the façade of the theatre in Monte Carlo. Bernhardt would do the other. Sarah left for a U.S. tour in 1880, and

***The Derby*, c. 1870. Watercolor over traces of wax crayon heightened with white gouache**

Don Quixote and Sancho Panza, 1863. Oil on canvas, 36.25" x 28.75"

The Fortune Teller, 1865. Wash and graphite heightened with white gouache

didn't return to France until after Doré's death.

Being an international celebrity meant traveling in rarified circles.

> "During breakfast yesterday the Emperor took up his glass, and, looking at me across the table, drank to my health. Among the guests there was a great deal of health-drinking. Gustave Doré had made some very clever caricatures of some events which he had drawn beautifully and touched off with aquarelle, as he alone could do it. The little album on the table was passed stealthily from hand to hand under the shelter of the table, with the strictest injunctions not to let anyone see it besides your immediate neighbor! With these injunctions it managed to travel about half way down the table. He had made a lovely sketch of her Majesty driving a chariot like the Aurora in the Rospigliosi Gallery, and had depicted the Emperor seated on an enormous white horse, leading a charge of Cavalry, his arm uplifted. The Princess Metternich was represented as the coachman in the charade, hand on one side, pipe in her mouth, and looking very debonair. Prince Metternich was shown standing in the middle of an arena, in full diplomatic uniform, with masses of decorations and courdons. He had a long whip, such as are used in circuses, and men and women, (meaning us I suppose) were capering around, doing their tricks." [12]

Doré was always in his heart a patriot to France, and when Napoleon III was provoked into declaring war on Prussia in July of 1870, he was full of nationalist fervor, producing such works as *The Country in Danger*, and *Crossing the German Rhine*. But France was vastly overconfident of its ability to handle Prussia. By September 13, Napoleon III had been captured by the Prussians in battle, the Third Republic was born, and Paris was facing a siege. Doré sent a last letter to Canon Harford in England:

> "I believe dear friend, I am taking advantage of the last mail to England; for the enemy is at the gates of Paris, and we are expecting, every moment, to hear the sound of the cannon. Our misfortune is immense, and our agony is terrible. How shall we escape from the abyss of blood in which poor deserted France is plunged? No hope, no solution appears on the horizon; and yet it would be hard to think that our poor France—so innocent of this war—might be the object of universal disaffection!" [13]

During the siege, Doré used his wealth to make sure his friends were taken care of as scarcity drove prices higher and higher. McCarthy, in the *Galaxy* piece cited later, refers to Doré seeking out seasoned firewood for an invalided friend whose health would not permit the smoke from greener wood. Doré went so far as to 'besiege' the Minister of the Interior himself to procure some of the dry wood set aside for official use. He served in the National Guard, sketching from the battlements and other risky locations. His duties often kept him out late into the night, and he came down with a

Original illustration. Ink and wash heightened with white gouache

severe case of bronchitis that would have a lasting impact on his health.

Edwards relates a letter from Doré:

> "Despite much suffering, fatigue, and privation of every kind—especially towards the close of this cruel and tragical trial which has proved fatal to so many—I have come out safe and sound, as have also the few members of my family who preferred to remain within the walls of Paris. As for military service, I have not been called out—not, that is to say, as a soldier for outside fighting. The limit of age exempted me so far; but I served in the National Guard both in Paris, and in the suburbs, receiving no more glorious wounds than some bad colds and severe attacks of rheumatism. Staying in Paris, I have witnessed many dramas and episodes of ruin, in which, despite the gloom of the theme, you would, I think, be interested. I could furnish you with many vivid scenes and descriptions to which your pen could add the colouring of romance." [4]

When the war finally ended, Strasbourg was Prussian territory and the Second Empire was no more. Doré did a number of paintings recounting the horror inflicted on Paris. When asked to exhibit them in the Gallery, he refused, because he did not want to share his country's shame with outsiders. After the war, Doré spent much time in England, to produce *London: A Pilgrimage* with his biographer Blanchard Jerrold. The book, while panned by British critics at the time, offers a very unique look into Victorian London. Doré focused on the underside of London—the opium dens, the poverty, the hustle and bustle of the working class. The work's honesty was to be its downfall. Grant, its British publisher, did not reprint it, Harper's, although issuing it as a supplement, did not collect it.

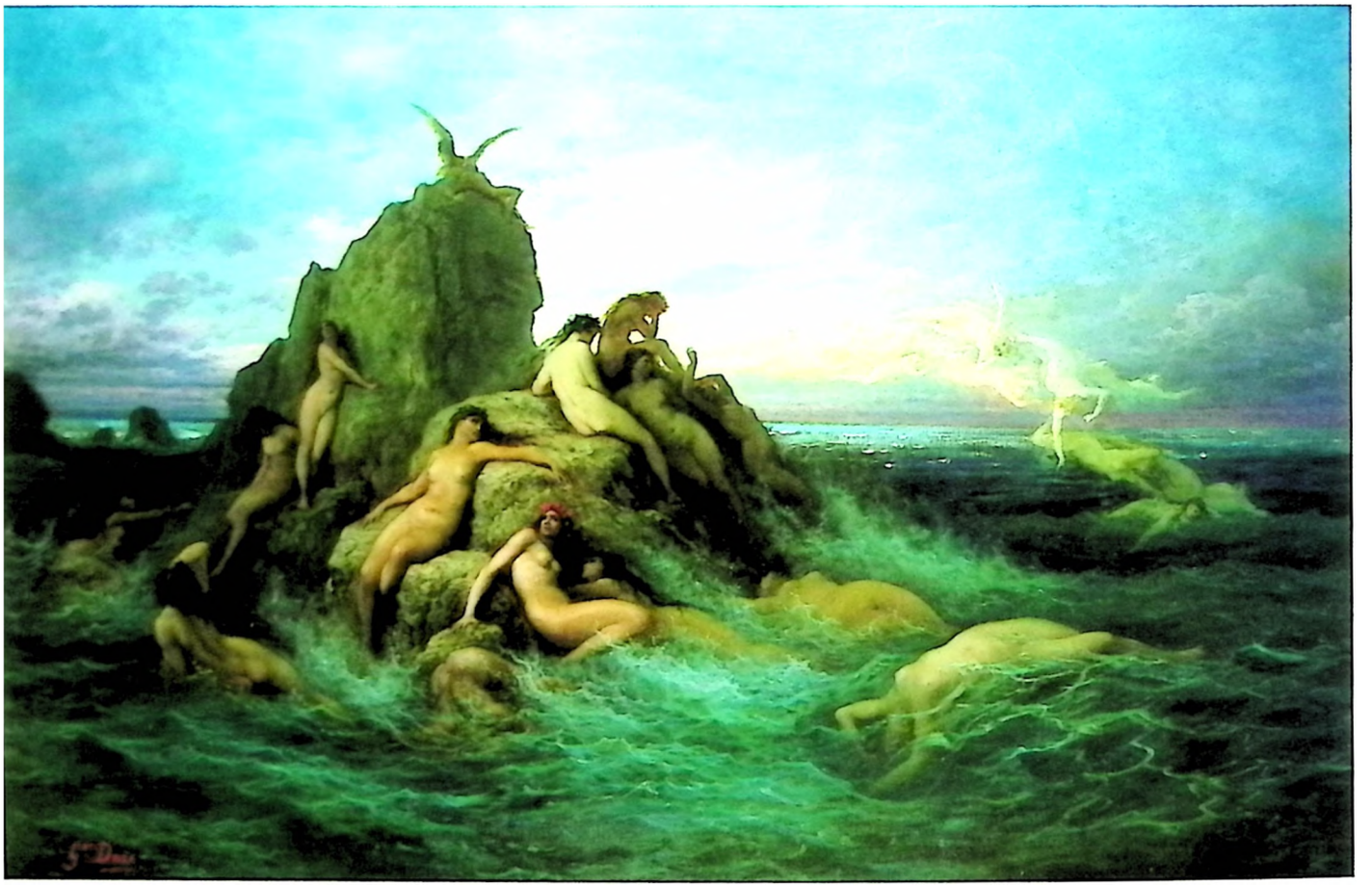
Although his work was well known in London, his person was not as well recognized.

> "But Doré seems, as a rule, to have kept to the companionship of his own calling, and to have sought after no aristocratic acquaintanships. Even as regards the artists and literary men of London, he has been so quiet and unobtrusive—I will not say reserved—that he is still personally unknown to numbers of distinguished painters and authors, who would be delighted to see him and welcome him. Some years ago, when Doré first began to visit London, there was an invitation sent to him to be present at the anniversary dinner of one of our leading literary institutions. The initiation was accepted, and the dinner committee assigned a place at the head table, among the most distinguished guests, to Doré. But when the painter came he entered the room unknown, his face

The Matterhorn Disaster, 1865. Ink and watercolor on board, 31" x 23.5"

The Alps and Lake Geneva Near Gilon, 1879. Watercolor on board

Souvenir of Lock Lomond, 1875. Oil on canvas, 51.5" x 77"



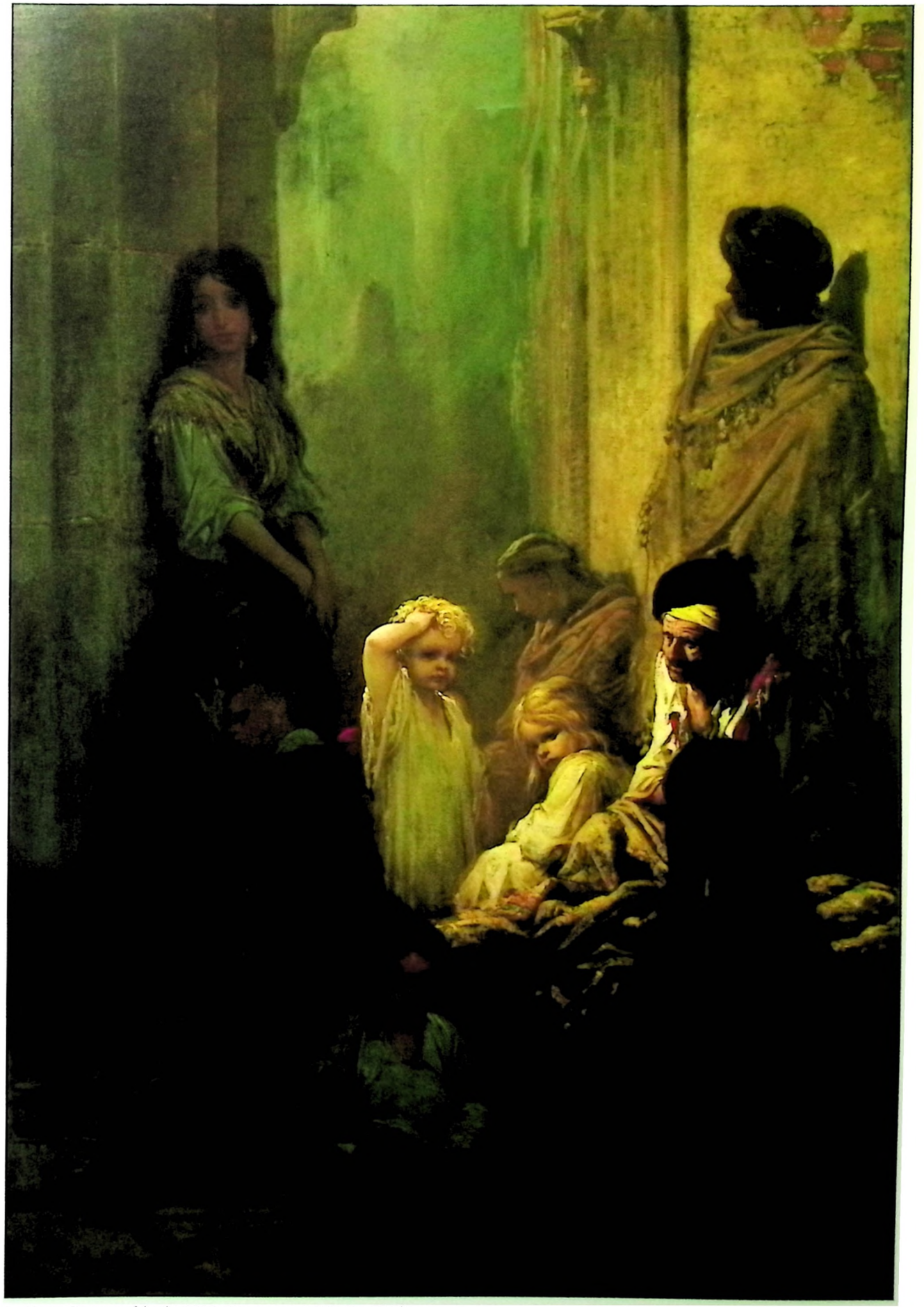
***Les Océanides (Les Nalades de la Mere)*, c. 1860-1869. Oil on canvas, 50" x 73"**

being unfamiliar to those who were present. No one accosted or greeted M. Doré, and he did not make himself known, but quietly went and found a place at the lower end of the table. Meanwhile, the committee and stewards were looking for and expecting M. Doré, whose seat was kept vacant for him above. By mere chance, a journalist passing up the room recognized Doré's face from having seen a photograph, and addressed him accordingly. The artist then was conducted to his place. It had not occurred to him that any special place was likely to be reserved for him, and he therefore had sat himself in the first unoccupied seat, which he found at the lower end of the hall."

Doré threw himself into creative ventures after the war. He took up painting landscapes, joined a watercolor society, illustrated 11 books, and created over 80 sculptures, as well as a host of religious paintings. His last years were spent planning a collection of Shakespeare, but he never got beyond preliminary work. His last great finished project was Poe's *The Raven*, published posthumously. On a Saturday in mid-January 1883, weeks after his fifty-first birthday, Doré fell suddenly ill, collapsing in pain and not regaining consciousness for some time. He lay in bed all of Sunday, his health seeming to return to the point that the doctors attending left. On Monday morning he was found dead.

Doré's popularity in America was the result of improvements in printing technology. Cheap editions of popular books became rampant, putting them into the hands of a wider slice of the population. This, coupled with the New York, and then Chicago exhibitions made his work the talk of the nation. The New York exhibition lasted from 1893 to as late as 1895, (no newspaper articles mention the closing of the exhibit, and the later catalogs are undated). Chicago's exhibition opened at the Art Institute in January of 1896, and was extended to early October. While in New York attendance had been averaging 3000 visitors a day, in Chicago attendance hit 7000. Malan notes that articles published after the Chicago closing indicate the show was supposed to be going to Boston, but he could find no evidence that it actually happened. A showing of the art did occur in 1898 in Philadelphia. By this time, the original owners had sold their interest in the Doré Gallery and other artists were being displayed among the remaining works. For reasons lost to time, the American exhibition was put into storage in New York. Perhaps the new owners lacked the cash to bring it back, perhaps they felt there was little interest in his work, Doré being dead almost 20 years. It languished in storage until 1947, when it was auctioned to pay off back fees. The entire lot garnered $12,900. Howard Chandler Christy recounted his own feelings on Doré in the wake of this sale.

"Gustave Doré! What a thrill this name meant to me as a small boy on an Ohio farm, where the only art news to be had came to us through books and magazines. *Harper's* and *Century Magazine* were the publications of note then, and



La Siesta, Memory of Spain, 1868. Oil on canvas, 109.5" x 75.5"

***Fairy Land*, 1881. Watercolor, with touches of gouache, over graphite, on cream wove paper, 25.5" x 35"**

from time to time they would reproduce some of the great paintings of the masters. I had no money with which to subscribe to either of these magazines, but I knew a well-to-do farmer who was willing to lend them to me in return for some extra chores. And so I came to know the works of that great genius Gustave Doré—Doré, who could picture both Heaven and Hell with such tremendous bigness and unlimited imagination, giving the impression of thousands of figures on one canvas, above and below—human beings floating, falling, tumbling, flying through space—Doré, the greatest one of his kind the world has ever known."[16]

This is certainly not everything that could be said about Gustave Doré. For those wishing to know him better than this article format would allow, I would recommend the following sources: Blanchard Jerrold's *Gustave Doré*; Blanche Roosevelt's *The Life of Gustave Doré: Fantasy and Faith*; *Adrift on Dreams of Splendor* by Dan Malan; and *Doré: Master of Imagination*, Philippe Keanel, editor. I would like to thank and acknowledge Google Books, the Hathi Trust, and Cornell University for making certain of these resources available in an online format, and a special thanks to Jim Ottaviani of the University of Michigan Library for making me scans of *Think Magazine*.

— by R. Gary Land, 2015

R. Gary Land is a long time collector of comic book and illustration art. A graduate of Hope College, he lives with his wife and three sons in Hudsonville, Michigan. He is also the list owner of Comicart-L, an original art discussion group on Yahoo Groups, with over 3000 members.

NOTES:

1. Blanche, Roosevelt: *The Life and Reminiscences of Gustave Doré*, 1885. Pg. 29
2. Blanchard, Jerrold: *The Life of Gustave Doré*, 1891. Pgs. 25-6
3. Ibid 44
4. Richardson, Joanna: *Gustave Doré, a Biography*, 1980. Pg. 20
5. BJ, pgs. 19-22
6. BR, pgs. 91-4
7. JR, pg. 26
8. *Van Gogh to Anton Van Rappard*, The Hague, September 19, 1882
9. Edwards, Amelia: "Gustave Doré, Personal Reflections of the Artist and his Work," *Art Journal*, 1883. Pg. 392
10. Malan, Dan: *Adrift on Dreams of Splendor*, 1995. Pg. 115
11. Woon, Basil: *The Real Sarah Bernhardt*, 1924. Pg. 331
12. JR, pgs. 74-5
13. BJ, pg. 286
14. AE, pgs. 393-4
15. McCarthy, Justin: "Gustave Doré," *The Galaxy*, March 1874. Pg. 350
16. Christy, Howard Chandler: "The Paintings of Gustave Doré," *Think Magazine*, November 1947. Pgs. 22-3

***Christmas Eve*. Watercolor heightened with gouache on pencil underdrawing, 29.5" x 20.25"**

New and Notable:

PULP MACABRE: THE ART OF LEE BROWN COYE'S FINAL AND DARKEST ERA

EDITED BY MIKE HUNCHBACK AND CALEB BRAATEN
196 PAGES, BLACK AND WHITE
$39.95, HARDCOVER WITH DUSTJACKET
FERAL HOUSE, 2015

No other artist working in mid-century pulp fiction created work as twisted as Lee Brown Coye (see *Illustration* issue #13 for more on this unique artist.) By the 1970s, after surviving a life-threatening illness, Coye would outdo himself, creating lurid illustrations exclusive to rare privately published books and fanzines. With nearly one hundred images, this volume showcases Coye's final and darkest era, containing some of his most passionately ghoulish artwork.

The book includes artwork from *Far Below* (Arkham House), *Worse Things Waiting* (Carcosa), *Murgunstrumm & Others* (Carcosa), plus many obscure fan magazines and limited edition specialty publications. The introduction features color pictures of Coye in his studio and with fans (and later professional writer) Karl Edward Wagner and friends, visiting Civil War crypts (Coye had the keys!)

HIS WORLD: THE ART AND LIFE OF WALLACE WOOD

EDITED BY BHOB STEWART
304 PAGES, BLACK AND WHITE AND COLOR
$39.99 SOFTCOVER
FANTAGRAPHICS BOOKS, 2016

This biography is an incisive look at the life and career of one of the greatest and most mythic comic book creators, the maddest artist of *MAD* magazine, the man behind Marvel's *Daredevil*, and self-publishing pioneer of *Witzend*—Wallace Wood. Edited over the course of 30 years by former Wood assistant Bhob Stewart, *His World* is a biographical portrait, generously illustrated with Wood's gorgeous art, as well as little-seen personal photos and childhood ephemera. Also: remembrances by Wood's friends, colleagues, assistants, and loved ones. This collective biographical and critical portrait explores the humorous spirit, dark detours, and psychological twists of a gifted maverick in American pop culture.

The book also features contributions by Bill Gaines, Grant Geissman, Larry Hama, Paul Kirchner, Trina Robbins, John Severin, Tom Sutton, Al Williamson, and more.

SEX AND HORROR: THE ART OF EMANUELE TAGLIETTI

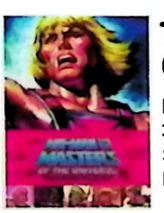
BY MARK ALFREY
160 PAGES, FULL COLOR
$29.95, SOFTCOVER
HORIZED PRESS, 2015

This lurid and colorful new book is a long-overdue look at the famed fumetti work of Emanuele Taglietti, a legendary comic book cover artist known for his outrageous and salacious artwork. During the course of his acclaimed career in the 1970s and '80s, Taglietti painted more than 500 covers for such books as *Zora the Vampire*, *Sukia*, *Mafia*, and *.44 Magnum*. Taglietti was one of most outstanding artists of the Golden Age of Italian comics, and crime and horror were his specialties. His iconic work, overflowing with violence and eroticism, is unforgettable. This highly visual biography features never-before-seen photos and art, and displays dozens of his amazing full-color paintings. The text explores his fascinating life and career, and takes a look behind the scenes at his exacting technique. A unique collection and retrospective of the work of one of the greats of the Italian comics.

THE ART OF THE SIMON AND KIRBY STUDIO

EDITED BY MARK EVANIER
384 PAGES, FULL COLOR
$60.00, HARDCOVER
HARRY N. ABRAMS, 2014

The names Joe Simon and Jack Kirby are synonymous with comic books, and their partnership ushered in the Golden Age of comics starting in the 1940s. Together they created memorable characters such as Captain America and Sandman, invented romance comics, and raised the standard for the genres of western, crime, and horror comic books. Over the course of three decades they wrote and illustrated several hundred comics, many of which are reproduced in this oversized volume covering all aspects of their amazing career. Selected and with an introduction by Mark Evanier, the foremost authority on the work of Simon and Kirby, and an afterword by Jim Simon, son of Joe Simon, the book includes artwork photographed from the original art in Joe Simon's private archive and showcases the seminal work of Simon and Kirby and their artistry as it has never been seen before.



THE ART OF HE-MAN AND THE MASTERS OF THE UNIVERSE

BY TIM SEELEY, STEVE SEELEY, AND JAMES EATOCK
320 PAGES, FULL COLOR
$39.99, HARDCOVER
DARK HORSE BOOKS, 2015

The Art of He-Man and the Masters of the Universe covers nearly 35 years of the franchise, from the early toy concept drawings through DC's current run of comic books. The book is a treasure trove of imagery, and features character designes, conceptual drawings, trading card art, rough sketches, toy packaging illustrations, animation cels and backgrounds, and much more. Of particular interest are the magazine cover

paintings of Earl Norem and William George, who produced many fine paintings for the series, and conceptual art by the legendary Ralph MacQuarrie of *Star Wars* fame. The emphasis throughout the book is on the artwork created for the series, so you won't find many photographs of toys in packages or displayed in stores. (That suits me just fine.)

SIRENS: THE PIN-UP ART OF DAVID WRIGHT

BY TERRY PARKER
192 PAGES, FULL COLOR
$34.95, HARDCOVER
TITAN BOOKS, 2013

British illustrator David Wright (1912–1967) began working at his uncle's studio after leaving school, and a few years later became a fashion illustrator for a number of women's magazines. His covers began appearing on the British magazine *Modern Weekly* in the 1930s, and in 1941 he was commissioned to draw a series of nudes and lingerie poses for *The Daily Sketch*—most of whom were modelled on his wife Esme. These illustrations established him as one of the most popular pin-up artists during World War II. (During the war he worked as a driving instructor for the armed forces in Abersoch, Wales, which left him plenty of time to continue his illustration work.) He was quite prolific, producing paperback and book covers, magazines, and even his own portfolio in 1946. In 1956 he invented the "Carol Day" cartoon strip for the *Daily Mail*, creating a soap opera style of comic strip that paralleled similar work in the USA. This new book brings together many examples of this work, many reproduced directly from the original art.

BIG EYES: THE FILM, THE ART

BY LEAH GALLO
192 PAGES, FULL COLOR
$30.00, HARDCOVER
TITAN BOOKS, 2015

Iconic filmmaker Tim Burton's latest film *Big Eyes* tells the story of Margaret and Walter Keane, artists most famous for their creation of the legendary "big-eye" paintings, which were seemingly everywhere in the 1960s. The pictures most often featured children or animals with extremely exagerrated, mournful basset-hound eyes, painted in muted colors, set in strange and bleak environments. Kitsch at it's best!

The movie tells the story of Margaret Keane, who in the 1950s and '60s, was (according to the film) taken advantage of by her husband, who claimed her work as his own and took complete credit for her paintings. She eventually divorced Walter and was able to prove in court that she was the real artist by performing a painting demonstration before a judge and jury. The book is full of behind the scene images, costumes, sets, and production designs, and features interviews, personal photos, as well as 40 images of Keane's work, mostly from the period she was married to Walter.

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EXHIBITIONS & EVENTS

A Renaissance Man: The Art of Fred Marcellino

June 30 through October 29, 2015
The Eric Carle Museum of Picture Book Art, MA

This exhibition comprises over 90 works and shows the full range of Marcellino's talent, from youthful Abstract-Expressionism through record cover and book jacket design, to the crowning achievements of his career—illustrations for children's books. As he noted about his picture-book art, "each picture is a link in a chain, and they all exist in counterpoint with the text. And although you want each picture to have impact, just like a jacket, the book illustration can also be much more subtle. It can be pondered and savored over a period of time. It's a very different discipline from what I was used to, but I must say it was love at first sight." Of special focus will be the art for *Puss in Boots* (1990), for which he won a Caldecott Honor award. The exhibition coincides with the 25th anniversary of the book's publication. A 48-page soft-cover book by Nicholas Falletta, *The Art of Fred Marcellino*, will accompany the exhibition.

For more information, visit: www.carlemuseum.org

The Puzzling World of John Sloan

June 6 through September 6, 2015
The Delaware Art Museum, DE

Between 1900 and 1910, John Sloan produced a weekly series of word and picture puzzles for the Sunday supplement of the *Philadelphia Press*, one of the country's leading illustrated newspapers. *The Puzzling World of John Sloan* will explore this little-known facet of Sloan's early newspaper career, presenting more than 25 works from the Museum's collection. On view for the first time, the puzzles demonstrate the artist's imagination and verbal and visual wit, as well as the fluid boundaries between fine art and newspaper illustration in the first decade of the 20th century. This exhibition encourages visitors to solve Sloan's complex puzzles.

For more information, visit: www.delart.org

J.C. Leyendecker and the *Saturday Evening Post*

March 21 through June 14, 2015
The Norman Rockwell Museum, MA

Admired by Norman Rockwell as a master in the field, Joseph Christian Leyendecker (1874–1951) was one of the preeminent American illustrators of the early 20th century. Often remembered for his beautifully conceived posters and advertisements—particularly those featuring The Arrow Collar Man—he also created 322 covers for the *Saturday Evening Post*, a number that would be later matched by Rockwell himself. This special exhibition features each of J.C. Leyendecker's legendary *Post* cover tearsheets. Gifted to the Norman Rockwell Museum by William Hargreaves, they are testament to the artist's exceptional vision, dedication, and skill. Leyendecker's *Post* covers reflect the social and cultural history of his times, featuring such memorable characters as his popular New Year's Baby, Santa Claus, and the stylish men and women who became his hallmark. A selection of original paintings by the artist will also be on view.

For more information, visit: www.nrm.org

The Hirschfeld Century: The Art of Al Hirschfeld

May 22 through October 12, 2015
New-York Historical Society Museum and Library, NY

Al Hirschfeld (1903–2003) brought a distinct style to celebrity drawings, making his work instantly recognizable—to be "Hirschfelded" was a sign that a performer had arrived. Now for the first time, nine decades of Hirschfeld's work will be on display at the New-York Historical Society in *The Hirschfeld Century: The Art of Al Hirschfeld*, a multimedia exhibition organized in partnership with The Al Hirschfeld Foundation and in conjunction with Alfred A. Knopf's publication of curator David Leopold's groundbreaking book on the artist. The exhibition of over 100 original works includes many highlights from Hirschfeld's prolific career with a special emphasis on the *New York Times*—where he was a contributor for over seven decades.

For more information, visit: www.nyhistory.org

Know of any upcoming exhibitions or events related to the world of classic illustration? Email: illomag@gmail.com

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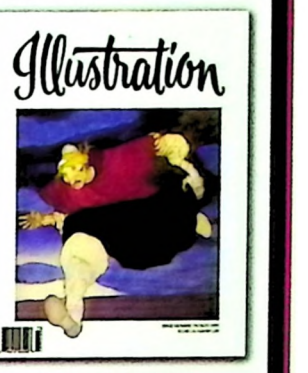

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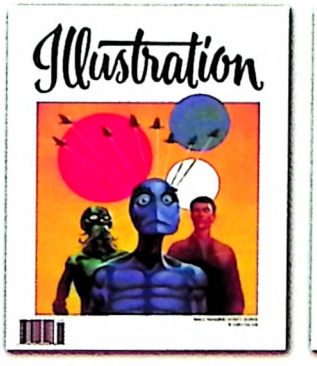

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